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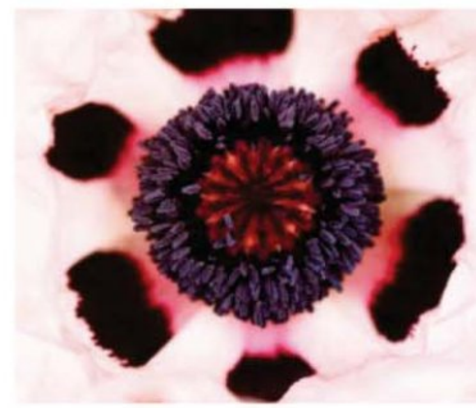
The new and greener living room of a house in Dallas, p.108

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April 09



Green Fabrics Get Glamorous
page 58

Our versatile selection of sustainable sheers encompasses everything from shades and window treatments to room dividers.
1. It takes six days to weave one yard of Lulan Artisans' biodegradable, recyclable silk ***Diamond Fields,*** designed by Laura Guido Clark and Michael Koch. Production uses little energy because the fabric is spun, dyed, woven, finished and washed by hand and dried by the sun (42"w, $175/yd.; Lulan.com).
2. The biodegradable bark of fig trees, which grow back after they are harvested, creates the thick, paperlike texture of ***Aura,*** by designer Lori Weitzner. *Aura* provides income to the village in Mexico where the raw materials are produced and to artisans in the U.S. who fabricate it (46"w, $96/yd.; WeitznerLimited.com).
3. Lutron's Sivoia residential shading system now includes 41 planet-friendly fabrics, such as the mod ***Snow Drops,*** a cotton-polyester blend free of PVCs, lead, mercury, halogen and formaldehyde (77"w, price depends on system configuration; Lutron.com/fabrics).
4. Création Baumann's runway-worthy acrylic-polyester ***Coco*** sheer contains no heavy metals, VOCs or formaldehyde. Plus, the company's über-green factory recycles air and water so they are free and clear of pollutants (118"w; through designers, CreationBaumann.com).
See page 58 for additional fabrics.

Metropolitan Home VOLUME 41 | ISSUE NO. 3

ANTONIS ACHILLEOS

April 09



Metropolitan Home VOLUME 41 | ISSUE NO. 3

On the Cover
The sophisticated living room of a Dallas home renovated with the environment in mind. Produced by Diane Carroll. Photograph by Jack Thompson. See Resources, last pages.

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From left: Jenn and I, with Max and Claire, in Jenn's new IKEA kitchen; a plaster mess (for dogs to make snow angels in); window-pane pain: three versus four!

My daughter Jenn has owned her little 1932 Los Angeles Craftsman house for six years. From the day she bought it, she sketched and resketched floor plans to make it work for the way she and her friends want to live in the 21st century.

Three years passed and the neighborhood improved dramatically. Jenn kept pace with small cosmetic improvements—paint, landscaping, furnishings. (She'd probably kill me for calling repainting the exterior "small," because it turned into a nightmare of rotten trim and incompetent painters.) Finally, bravely, she hired an architect and an engineer who drew up blueprints from her sketches (she studied architecture and loves MacDraft). Bids came in, and all were well over $100,000—way above budget.

She was crushed, and I was too. I also had visualized her kitchen open to a multipurpose dining/office/family room—just as I had done three times, in three homes (I love to take walls down). But the cost was out of line with the house's value.

Then a close friend renovated his house—on time and on budget. Jenn talked to the contractor and hired him on the spot.

Work soon began. When the walls came down, there was (obviously) no existing flooring over the gap. "How are you going to deal with that?" Jenn asked the contractor.

"Oh, I didn't think about it," he replied. Unplanned but beautiful bamboo floors solved the problem. Many other decisions were equally green—and budget-minded. All the old doors were reused, although the door handles are still missing. A tankless water heater was installed.

More windows meant great daylight, although there was a panicked "*Quick,* need your advice!!" e-mail to me and two friends when the contractor made a new window with three panes instead of four. "I'm so tired of fighting for everything. I'm tempted to just say 'fine,' even though it's totally wrong. It took them two weeks to make this one," Jenn wrote. I replied, "Make them *change* it! Every time you look at it, you'll think about its not matching. This is your OMCS (Official Mom Cheering Squad)."

Then Jenn added solar panels, handling conflicting city ordinances and power-company officials with aplomb. I was visiting when the inspectors came, and it was like watching a soap opera as she convinced them to agree on a dog-proof emergency gate for access in the unlikely event they had to turn off her tiny system because *all* of Los Angeles had to shut down its power.

There were less successful moments: Coveted modern vanities were $3,500. IKEA's didn't "float" as the pricey European ones did, so Jenn carefully removed the legs from her IKEA vanity and hung it from the wall. The first time she leaned on it to brush her teeth, the unit crashed to the floor. The steel legs were reinstalled.

But when all is said and mostly done, how does she feel about it? "I love it. Every day it makes me happy to work in my sunny room. And I can give dinner parties for 15 and have everyone sitting in the same room!"

—Donna Warner, Editor in Chief

PORTRAIT: MARCY BULKELEY; BEFORE PICTURES: JENNIFER WARNER.




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April 09

White On!

Your "All White Now" issue (Jan/Feb '09) was such a relief! I read several shelter magazines and all lack focus (which is covered up with out-of-control and excessive color). Your white issue focuses on forms, design and architecture—basic but fundamental stuff. It is a beautiful issue. Congratulations!

David Swanson [Minneapolis, MN]

Calm Again

I live in a shingle-covered cottage by the sea and have sometimes had difficulty connecting to the more "citified" homes you show in *Met Home.* But your "All White Now" issue really hit the mark. About three years ago, our small home underwent major cosmetic changes. I selected off-white tile, light-wood flooring and white paint throughout—walls, ceiling and trim. The white united the rooms, creating a continuous flow of space and light. It also imparted a restful, relaxed feeling I very much enjoy. I predict that white will continue to gain popularity as a reaction to the difficult times we find ourselves in. The photos in this issue truly capture the essence of white's ethereal calm. Bravo!

Cynthia Lynady
[Atlantic Beach, FL]

Overflowing

I just got my Jan/Feb '09 issue, and the "Editor's Page" moved me to write the first letter I've sent you since the magazine's inception (I've been reading *Met Home* since it was *Apartment Life*). The message of optimism was most welcome. We're all being called on to endure quite a lot these days. Kudos to the entire staff, and thank you, Donna Warner, for your insight and your generosity of spirit. The "Editor's Page" is always a bright light in my month. And as Dorothy once so aptly said, "Oh, Auntie Em, there's no place like home."

Hal Simbari-Caruso
[Utica, NY]

Color Convert

As a fan of color, I never thought I'd be so taken with the white-dominant homes and apartments you



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featured in your Jan/Feb issue. However, I couldn't help thinking, How do the homeowners keep them clean? Maid service every day?
Jmar Gambol [Manila, Philippines]

Bone to Pick

This makes me growl—if you'll pardon the pun. I love *Met Home,* but spare me the dogs all over the design pages. This is just too cliché and beneath your fine publication. Some of us who love design do *not* love dogs. Thanks for listening.
Jeanne White [via e-mail]

We used to get mail from people who said, in effect, "Yes, but how can you live in a home like that if you have dog?" So we started showing them. The American Pet Product Manufacturers Association estimates that 63 percent of American homes have pets—including 88 million cats and 75 million dogs. We don't bring animals to photo shoots. They live there.

Bloody Disgusting

I am appalled that you gave space to such trash as the *Dexter* chair ("Word," Mar '09). To imply acceptance of a faux bloodstained chair as decor is both socially irresponsible and morally reprehensible. Isn't there enough *real* blood and violence in the world? As someone who has lost a loved one to violence, I found the images beyond disturbing and not even remotely "tongue in chic."
Teri Gilbert [Keizer, OR]

Teri, we are sorry for your loss, and for the possible insensitivity. The Dexter *chairs were created by designer Amy Lau for a show house sponsored by* Met Home *and the Showtime cable network. Each room was based on a Showtime series—some of which are highly controversial.* Dexter, *for example, is about a sympathetic serial killer. Popular with visitors to the house, the chairs are much in line with a "Goth" element we're seeing a lot these days: items that intentionally engage the issues of life, death and violence.—Eds.*

If you see something on our pages that makes you smile or growl, please feel free to send us an e-mail at metletters@hfmus.com—or a letter to Inbox, Metropolitan Home, 1633 Broadway, New York, NY 10019. All communiqués will be edited for content and length.





Paramount sectional, Cube cabinet with fireplace, Cube shelf

Word.

Look | *Learn* | *Shop* | *Travel* | *Eat* | *Stay* | *Go Green*



STEVEN HOLL ARCHITECTS

Drawing Board

THE LM PROJECT [COPENHAGEN]

Set to soar more than 200 feet above the Danish capital's harbor, two new towers containing offices and civic spaces and connected by a public walkway will be built from a design by architect Steven Holl. The project will utilize natural elements to its advantage. Each building will be veiled in photovoltaic panels to provide both electricity and shade, and wind turbines atop the pedestrian bridge will generate enough electricity to light all of the project's public spaces (StevenHoll.com).—*Katherine Lagomarsino*

Word.



metro/shop

spruce eco-studio / *new orleans*

This new design studio and showroom in the Warehouse District proves that green can be stylish, innovative, modern and beautiful. Co-owners Nomita Joshi-Gupta and Cheryl Murphy offer their own design services, along with a range of products such as building finishes, fabrics, home decor and clothing. Here you can find EcoSmart fireplaces, Vers Audio sound systems made with sustainable wood, Green Form planters and Les Indiennes textiles (304 S. Diamond St., 504/265-0946; SpruceNola.com).—*Ellen Johnson*

Time spent deleting spam costs U.S. businesses **$21.6 billion** annually.



Top Tech

[HP TX2Z LAPTOP]

With a 12.1-inch screen, the new HP TouchSmart laptops let you move through programs at the touch of your fingers—no mouse required. The adjustable screen can twist into nearly any position and has a high-gloss titanium-colored finish (from $1,000; HP.com). —*David Elrich*



Designer's Secret Source

[MICHELLE KAUFMANN, ARCHITECT]

"BranchHome.com is a great website for sustainable gifts for friends, as well as gifts for myself. I love the reclaimed-wood salt and pepper shakers by Domestic Aesthetic and the vintage-belt floor mat from Tina Studios."

Logging On [GREENREMODELING.ORG]

Before starting a big home project, check out the recently launched site from the National Association of the Remodeling Industry (NARI). With a bank of articles on everything from eco-friendly floors to energy-efficient fireplaces and insider advice on finding a qualified contractor in your area, it is the ultimate resource for anyone looking to do an earth-savvy update.–*Flannery Hoard*

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see

design for a living world / ***cooper-hewitt, new york city***

The Nature Conservancy has teamed up with fashion, industrial and furniture designers to create useful and beautiful objects from sustainable materials. The exhibition includes designs by Yves Behar (right), who worked with a women's chocolate cooperative in Costa Rica to develop packaging for cocoa used in a traditional drink. Other participants include Maya Lin, Ted Muehling and Isaac Mizrahi (May 14, 2009, through January 4, 2010; 2 East 91st St., 212/849-8400; CooperHewitt .org).—*KL*



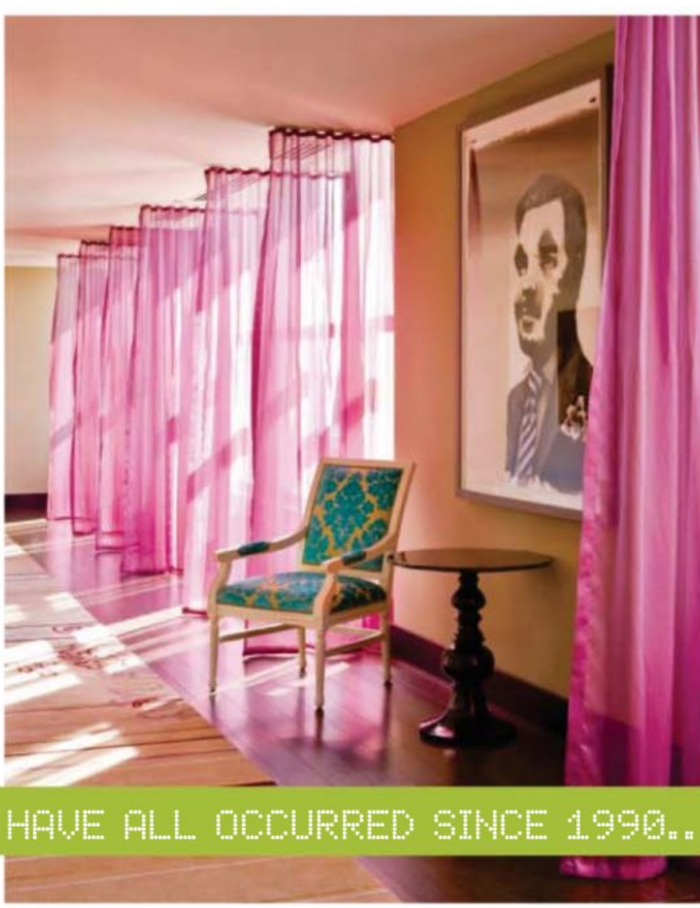


eat

founding farmers / ***washington, d.c.***

Designed by local firm CORE Architecture & Design, the restaurant is the city's first to be certified LEED Gold. Recycled and reclaimed materials create a farmhouse backdrop for chef Graham Duncan's local and organic meats, produce and wines. Try the Southern fried chicken and gravy or Yankee pot roast, each $16 (1924 Pennsylvia Ave., NW, 202/822-8783; WeAreFounding Farmers.com).
—*Barbara Bohl*





stay

the nines / ***portland***

The top nine floors of the city's landmark Meier & Frank building house a hidden gem from Starwood's Luxury Collection. ForrestPerkins designed the boutique hotel, outfitting the eight-story atrium and the 331 guest rooms in vibrant jewel tones. Besides its pedestrian-friendly location and use of renewable energy, the hotel recycled 90 percent of construction waste, meaning the Nines is not just gorgeous—it's green (from $249/night, 525 SW Morrison, 877/229-9995; TheNines.com).—*FH*

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Word.



Word-du-Jour
"Cargotecture"

An architectural term, coined by the Seattle firm HyBrid, for buildings made with shipping containers.

Owners' Manual
[LOW OR NO VOC PAINTS]

Remember that pungent scent of fresh paint years ago? That was the off-gassing of VOCs (volatile organic compounds), suspected in ills from throat irritation to cancer. Now, however, new water-based, fast-drying, nearly odorless low- or zero-VOC paints offer quality performance.

■ When buying low- or zero-VOC paints, beware of "greenwash." While the base paint may meet standards, added colorants can cause VOCs to shoot up. The darker the colorant, the more VOCs. Manufacturers now have increased control over colorants. For example, all 1,232 tints in Benjamin Moore's new Natura line ($50/gallon; BenjaminMoore.com) are zero VOC, along with those from relative newcomer Mythic Paint ($51/gallon; MythicPaint.com).

■ Also keep in mind that some toxic ingredients, like ammonia and acetone, go unregulated, so they still might legally show up in paints labeled zero VOC. AFM Safecoat ($48/gallon; GreenDepot.com), Ivy Coatings ($40/gallon; GreenDepot.com) and Yolo Colorhouse ($45/gallon; YoloColorhouse.com) claim to contain no toxins.

■ Because the federal government does not set standards for indoor air quality, independent testing groups like Green Seal and Greenguard certify paints. The following paints meet Green Seal and Greenguard standards (for a complete list, log on to GreenSeal.org or Greenguard.org): the Freshaire Choice ($30/gallon; Home Depot.com); Dutch Boy Refresh ($23/gallon; Walmart.com); Aura ($55/gallon; Benjamin Moore.com); Olympic Premium ($25/gallon; Lowes.com); Harmony ($39/gallon; Sherwin-Williams.com).

—Peter Hellman



Test Yourself
[GREEN QUIZ]

By Ernest Beck

Now more than ever, an environmental consciousness defines our lifestyle, from the foods we eat to the houses we build. Assess your green awareness with this test:

1.
Green insulation can be made from which of the following?

- (A) *recycled denim*
- (B) *recycled paper*
- (C) *sphagnum moss*
- (D) *both A and B*

2.
All of the following are encouraged to maintain a sustainable lawn except for one. Which tip does not belong?

- (A) *using organic mulch as fertilizer*
- (B) *letting some weeds grow*
- (C) *mixing clover with grass*
- (D) *removing clover from grass*

3.
On average, purchasing green power, such as that from wind turbines or solar technology, from your provider will add how much to your monthly electric bill?

- (A) *$2 to $3*
- (B) *$12 to $13*
- (C) *$20 to $30*
- (D) *no additional cost*

4.
Locavores promote buying food grown within a radius of how many miles of their residence?

- (A) *1 miles*
- (B) *10 miles*
- (C) *100 miles*
- (D) *250 miles*

1. ANSWER: D. Sixty-eight percent of the insulation at the new California Academy of Sciences in San Francisco is made with recycled denim. Find out more at CalAcademy.org.

2. ANSWER: D. For additional tips on keeping your lawn "green," check out GreenHomeGuide.com.

3. ANSWER: B. For more information, log on to the U.S. Green Building Council's website at GreenHomeGuide.org.

4. ANSWER: C. For more information about the 100-mile diet, check Locavores.com.

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TRAVELODGE HOTEL: GARETH JONES/SWNS.COM; PAINTBRUSH: CHRIS STEIN.

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by Arlene Hirst



***Amazon Parrot*/Tiffany & Co.**
Noted artist Hunt Slonem has collaborated with Tiffany & Co. on a new earthenware collection that pays homage to his bird menagerie. Slonem, who keeps six parrots as pets, frequently uses their likenesses in his work. Besides this 12-inch platter ($125), the group includes a vase, tray, umbrella stand and bowl (Tiffany.com).



***John Pomp*/Green Depot**
Pomp, a New York–based glass designer, created this handblown pendant specifically for use with compact fluorescent bulbs. The amber color filters out the cool hues of the bulb, while the lamp's 16-by-10-inch proportions conceal it. Pomp designed the light for Green Depot, a new NYC sustainable-design shop ($995; GreenDepot.com).



***Meditations wallpaper*/Maya Romanoff**
The completely eco-friendly wall covering is handmade in Nepal by monks using paper produced from the bark of the lokta plant, a small bush whose leaves and stems go to compost. The highly organic and dimensional *Ohm* pattern (above) is made from two layers of paper (36"w, $100/yd.; MayaRomanoff.com).



***Gregor Jenkin*/ABC Home**
Jenkin, who was voted designer of the year in his native South Africa, creates traditional, almost Shaker-like furniture from recycled steel. To produce the pieces, he seeks out metal sheets with beautiful patinas and then uses a hot-rolling process to create a protective layer of oxide (51" round table, $7,395; ABCHome.com).

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Heart's Desire

[THE GLOBAL WARMING RUG, NANI MARQUINA]

The Spanish company Nani Marquina, a promoter of fair trade and sustainable development, and the Mexican design collective NEL wanted to spread a clear message about the problems of global warming. And they've said it all with this rug depicting a lonely polar bear on a shrinking slab of ice, surrounded by a sea of water. It's made of 100 percent hand-tufted New Zealand wool and topped with a felt bear (4'6" x 6'6", $1,500; Ameico.com). ▣

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CALLIGARIS SEVEN TABLE AND ZIGGY CHAIRS

Pattern and texture play a pivotal role in design. They add depth and character to a space, helping to make it original and dynamic. Ranging from traditional patterns to more modern styles, these are crucial details that are essential for great design. The crisp, textured fabric on the Natuzzi Naples chair (shown below) makes it a focal piece of any room design.



Every room, no matter if done from a classic or contemporary point of view, strives to be inviting. The use of simple, warm, rich tones, often found in accent pieces such as end tables or desks, add just the right touch of warmth and excitement to a room.



MITCHELL GOLD + BOB WILLIAMS SHELBY DESK
COVER: BERNHARDT ELLA SOFAS

Nothing makes a style statement like translucent furniture. It is the epitome of modern, fashion-forward thinking and a powerful design detail. It can be used as an accent piece (e.g., the polycarbonate Louis Ghost chair by Kartell, shown below) or to anchor the room (see Calligaris' glass-top Seven table, above left). However deployed, clear furniture is a trend with staying power.



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What is modern? It is relevant. Current. It is the foundation of many of Bloomingdale's designer lines, including Mitchell Gold + Bob Williams (shown here). Characterized by simple, clean silhouettes and subtle, graceful curves, these collections define contemporary style—sleek and sophisticated. Basically, design at its best.
Clean and Modern
MITCHELL GOLD + BOB WILLIAMS SHELBY DESK, ELMO CHAIR, CAMPBELL SOFA, JULIET WINGBACK, AND NADIA COFFEE TABLE

The Accent is on Color



HILLCREST SOFA BY ELITE LEATHER; CALLIGARIS CHROME TABLE (FAR LEFT)



CONSERVATORY GARDEN BED BY RALPH LAUREN



CALLIGARIS PLANET TABLE AND ICE CHAIRS



EROS CHAIR
BY KARTELL

VIBRANT SPACES.

A neutral base allows the design of a room to go in many different directions. Add a splash of color to a mix of strong, key pieces of furniture, and you can transform a room into a contemporary, vibrant space. The sofa and bed featured above are dressed with colorful blankets and pillows, creating an arrangement that is both eye-catching and flexible.

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Flight of Fancy

From underfoot to tabletop, feather your nest with an intense peacock blue.

Produced by Katherine E. Nelson
Written by Katherine Lagomarsino



Wallpaper: Harlequin's *Oriana* damask wallpaper pairs peacock blue with rich brown in a lovely stylized-floral design, from the Lucido collection ($110/roll; Harlequin.uk.com).

Made in Spain from 100 percent recycled glass, the *Aster* **dinner plate** and **charger** from La Mediterranea have an organic ribbed texture ($28, dinner plate; $35, charger; Owen Lawrence.com).

DAVIES AND STARR



A

Fabric: A pattern of tiny peacock feathers adorns Pollack's *Folklorica* cotton, polyester and acrylic jacquard (53½″w ; to the trade, Pollack Associates.com).

A. A handblown glass **vase** from BoConcept (6½″h, $57; BoConcept.us).

B. *Poseidon* highball **glasses** from the Czech Republic are mouth-blown, hand-engraved crystal ($230 each; ArtelGlass.com).

C. A teal-painted bamboo **candleholder** from Z Gallerie (19″h, $15; ZGallerie.com).

D. Roche Bobois's *Volutes* **console** has a solid cherry frame and bronze drawer handles (160″l x 85½″h x 43″d, $7,605; Roche-Bobois.com).

Who Knew?

⊗ Now in Washington D.C.'s Freer Gallery, the Peacock Room, by art ist James McNeill Whistler, was originally the London dining room of a wealthy shipowner

⊗ NBC adopted the peacock as its logo in 1956 to reflect the network's increase in color programming

⊗ With a wingspan and feather train nearly 60 percent of its total, 8-foot, length, the peacock is one of the world's largest flying birds.



B



C

D





Venetian Blue
Pratt & Lambert

Aruba Blue
Benjamin Moore

Poseidon
Sherwin Williams

Throw: The cashmere *Diamond* throw designed by Kelly Wearstler for Sferra makes a graphic backdrop ($495; KellyWearstlerForSferra.com).

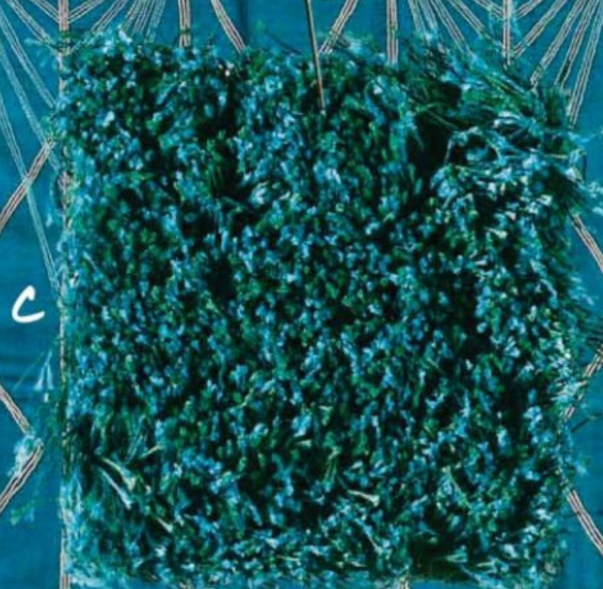
A. Billiani's *Numbers* **chair** is crafted in Italy of solid beech lacquered in blue and comes in digits 0 through 9 ($545; EurotrendUSA.com).

B. New York interior designer Jamie Drake covered a wall in a Manhattan dining room/office in high-gloss Oasis Blue paint from Benjamin Moore.

C. The hand-tufted, 100 percent linen yarn *Fogg* **rug** designed by Gunilla Lagerhem Ullberg has a subtle shimmer ($95/sq. ft.; Kasthall.com).

"For drama, include one vibrant peacock-blue piece, such as an oversize chair, in a neutral room."
—Stephanie Hoppen, author, *Choosing Blue* (Watson-Guptill)

"I would pair peacock blue with a poison green and a linen white."
—Allan Reyes, interior designer





INTERIOR: JEFF McNAMARA




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Met Eco





From left: Sara and David Gottfried, with daughter Maya, in their renovated living room; the stairs at the bungalow's entrance were recycled from a century-old bridge in Sacramento.

Going Platinum

An Oakland family turns a 1915 Craftsman bungalow into the greenest little house in America.

By Peter Hellman

It's been a long journey to an unexpectedly green destination for a modest, Craftsman-era bungalow in Oakland, California. In 1915, the year it was built, Gustav Stickley was still editing his magazine, *The Craftsman.* In more recent years, the house had been badly neglected and had even gone into foreclosure. Then, in a startling reversal of fortune, in 2007 a purposeful young family bought the bungalow, which was reborn last year as the ultimate urban eco-retrofit. As measured by LEED (Leadership in Energy and Environmental Design) for Homes standards, the house scored a record 106.5 points, far surpassing the 80 that were required for the highest level, platinum, thus making it the greenest private home in America.

As you'd expect, the house is outfitted with the latest energy-saving appliances and windows, as well as with 16 solar panels to provide electricity and hot water. But owners David and Sara Gottfried didn't stop there. In a region whose water resources are stressed, the couple created a highly sophisticated conservation system that recycles wastewater from sinks and baths for landscaping. And thanks to permeable layers of gravel and stone under the driveway and in the backyard, rainwater replenishes the earth instead of running off into storm sewers.

MATTHEW MILLMAN


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David Gottfried's LifePod office is a beehive of advanced sustainability. The dining room and kitchen pay homage to Craftsman style.





But the couple's greenest move of all took courage: When they settled in the bungalow with their two young daughters last August, after a five-month makeover, they left behind a house that was almost twice as big. David even managed to include a highly innovative home office on the property, eliminating his former commute to work as (what else?) a green building consultant.

"We decided not to take up more resources than we needed, starting with space itself," says David. "We also wanted to show that you don't need to build a new house to hit record LEED platinum. You can do it with the embedded energy of a rehab." For homeowners looking for the latest in adaptive greening, the Gottfried home (documented at GottfriedHome.com) is a trove of possibilities.

In an earlier phase of life, as a twenty-something, hotshot real estate developer, David paid not a whit of attention to greening his projects. Then, at age 32, he met William McDonough, the visionary architect of sustainability, and his conversion began. An overachiever by nature, David didn't stop until he'd founded the U.S. Green Building Council in 1993, followed by the World Green Building Council, whose LEED standards are now widely followed. Yet by the time he was in his 40s, David felt a hitch in his own lifestyle: his family's house in Oakland's Berkeley Hills lacked key green aspects, starting with its location.

"We'd have to drive a couple of miles to get coffee or go to the farmers' market," David says. "Even owning a Prius, that was not energy efficient."

Relocated now to Oakland's lively Rockridge neighborhood, the family is just a quick stroll away from great coffee as well as a farmers' market, not to mention an array of other foot-friendly services, including a BART rapid transit station. Not that their dramatic reduction in living space (from 2,600 to 1,500 square feet) has been easy, starting with the problem of an old house with only one bathroom. The upside of downsizing, however, was that it "really made us sharpen our design pencils," David says. Project architect Daniel Smith, of Daniel Smith & Associates, took on the challenge.

"David and Sara really did want more space. But if you're going for platinum, you get extra points for keeping a low ratio between your bedrooms and total house size. They got that," Smith says.

At first, the Gottfrieds intended to enlarge the bungalow, either by extending it in the rear or by "popping open" the existing low roof. Either solution, their architect warned, would have broken the couple's tight budget. Besides, says Smith, "I thought it made sense not to over-improve the house, so we redoubled our efforts to make the existing structure perform much better." The bungalow's cramped middle was opened up by eliminating interior hallways. Down came the wall between kitchen and dining room, turning a dark little alcove into a family hub.

Since the solitary original bathroom







Surplus runoff replenishes groundwater via a shallow basin lined with stone and gravel. Eight solar panels help cut the family's electricity bill by half.

The way to LEED platinum starts with saving energy. But "water is hugely important too," says David Gottfried.

was in the master bedroom, a half bath was added for Gemma, 9, and Maya, 4. But with only one bath and shower, morning gridlock was sure to ensue, so David installed an additional shower, screened for privacy, on the rear deck. It's not an ideal year-round solution, given Oakland's far from tropical climate, but dramatic downsizing doesn't come without its compromises. David admits that persuading the rest of his family to use the outdoor shower is an ongoing campaign. His own showers are short, thanks to a four-minute hourglass.

A successful answer has been found to David's wish to shift his environmental consultancy from downtown Oakland to a home office. What architect Smith calls the "wealth of the big backyard" beckoned. There, David created his office by erecting a one-room, 120-square-foot LifePod that he co-designed with Smith, using materials from Envision Solar.

At first glance, the LifePod looks like a marooned ice-fishing hut, but it's a beehive of advanced sustainability. Eight solar panels on the slanted roof help to cut the family's electricity bill by half. (Eight more panels on the bungalow's roof are designed to bring the bill down to net zero, in part by sending electricity back to the grid on sunny days.)

One glitch was that despite the LifePod's broad overhang, the all-glass south facade overheated the interior on sunny days. David remedied the slow-baking feeling by installing Mylar-layered shades, which deflect the heat.

What's most green about his new office is least obvious: "By getting rid of my commute," David crows, "I'm saving $1,500 monthly and cutting my hydrocarbon wheel print." Sara, a physician specializing in integrative medicine, also hopes one day to establish her practice within walking distance of home.

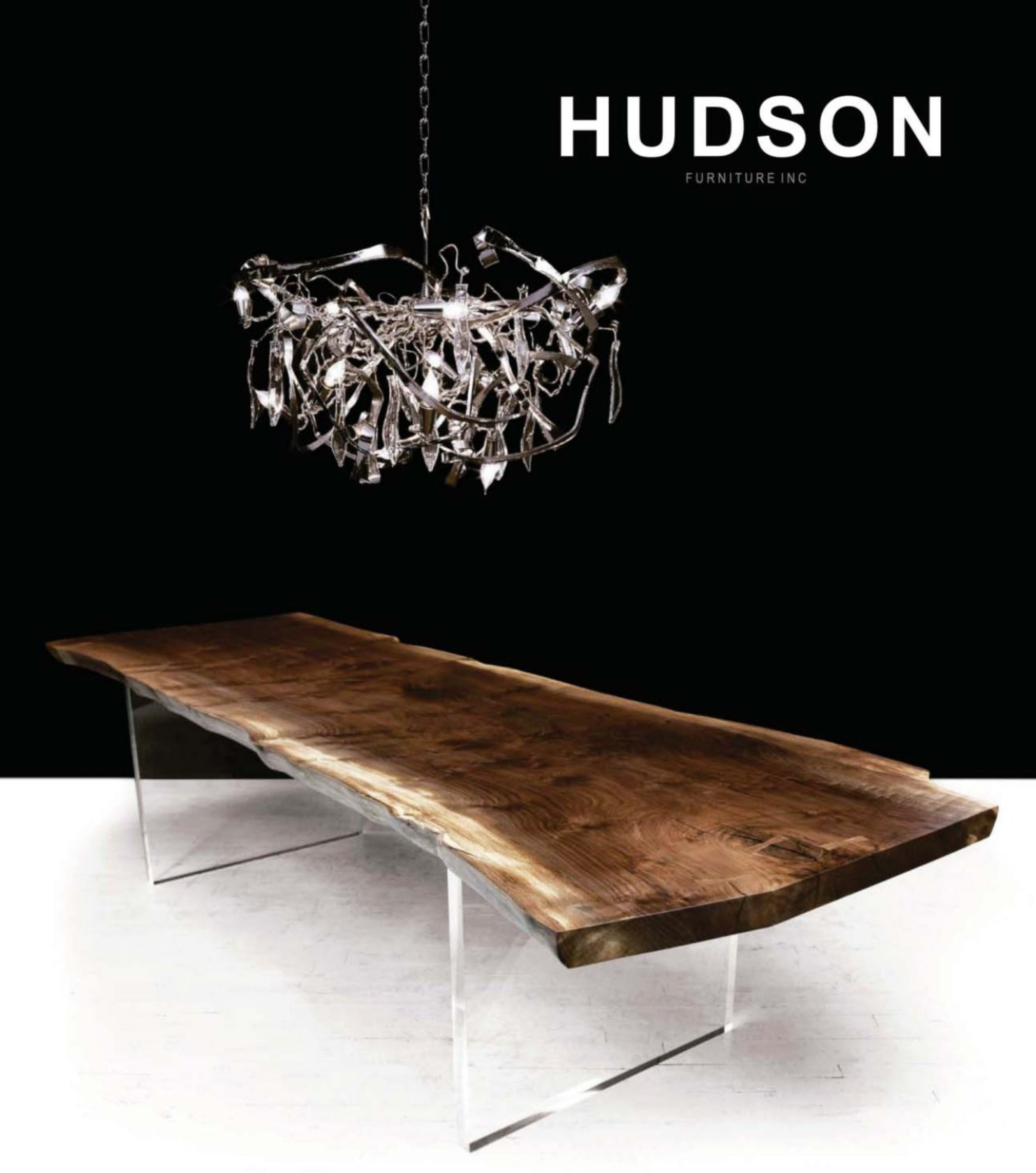
The way to LEED for Homes platinum starts with energy savings. But "water is hugely important too," David says. Gray water from the bungalow's bath and sinks, along with captured rainwater, are funneled into nine, 50-gallon storage tanks called Rainwater Hogs. Seven feed one of the toilets, as well as providing water to the mostly native plantings. The other two contain gray water that is filtered prior to supplying an automated watering system for the grounds.

"Sensors are linked to a computer that checks the weather forecast every morning," David explains. "If rain is predicted, the system won't use any gray water. On cold days, it will use 85 percent of normal, and if it's hot, it'll use 115 percent of normal." Any surplus replenishes the groundwater via a shallow basin lined with stone and gravel in the backyard, rather than simply running off into the street. The basin is flanked by four large, flat stones meant for seating, making it a place for socializing.

So many green elements in this home are unseen, such as cellulose insulation, recycled from newsprint, which was blown into the existing walls through small holes drilled in the wood paneling. Many other features too are unidentifiable as recycled, like the front porch's wood stairs, which come from a century-old bridge in Sacramento. "David was so excited to discover bullet holes in them," says Sara, who obsessed over cabinet knobs on her bungalow blog (EcoCraftsman.blogspot.com).

Strong-willed Sara's conversion to her husband's green absolutism wasn't without resistance: "One of my jobs as his wife was to figure out where there's some stretch and give—not to compromise the green but to make it aesthetically fulfilling." In the color wars, victory was hers. "David thought that five colors would be extravagant, but he had no idea what I had in mind. Finally, he threw up his hands. Now he thinks we've got 27 colors, but it's more like 33." Rather than a color riot, Sara's spectrum is a relaxed modulation of mostly calming tones that favors jade, mustard, pale lemon and browns (all are zero-VOC paints by Mythic).

The triumph of this modest bungalow is also the triumph of a marriage. David met his self-imposed challenge of creating America's highest-scoring platinum-rated house. Sara met a more subtle challenge: "I was determined that we were going to honor, not compete with, the simple Craftsman style." Indeed, the family's home looks just as it did in 1915. Gustav Stickley would have surely approved. ▣



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Photographer: David R. Barnes

Collector at SOFA NEW YORK in the Clare Beck at Adrian Sassoon booth.

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Metropolitan Home



Editors' Choice



Eco-Fabulous!

Ranging from simply earth-friendly to scrupulously sustainable, a new generation of green fabrics and wall coverings offers stylish looks and glamorous textures.

By Katherine E. Nelson

Botanicals

The latest textiles with a leaf-and-blossom motif are as luxurious as they are conscientious. They're spun from recycled fibers that are soft to the touch, while low-impact dyes provide rich color.

1. Farms that grow the 100 percent USDA-certified organic cotton for ***Locust Leaves***—a lush woven from Schumacher Terra, the company's new environmentally friendly brand—have been free of such toxic chemicals as synthetic pesticides and fertilizers for at least three years. A portion of the proceeds supports WaterAid America, which provides clean water to poor communities around the globe (54"w, $105/yd.; FSchumacher.com).

2. Architect William McDonough, an environmental guru, puts his Silver Cradle-to-Cradle certification stamp for environmentally intelligent design on ***Fern Tree*** from S. Harris. The fabric is woven from recycled polyester from industry castoffs and from consumer waste such as plastic bags. At the end of its lifespan, it is completely renewable and recyclable (54"w, $82/yd.; SHarris.com).

3. Beacon Hill's just-launched, totally green fabric line Awakenings includes the poetic ***Garden Verse.*** The fabric's low-impact dyes meet all Global Organic Textile Standards (GOTS). Shown here on its reverse, the fabric is a blend of 74 percent certified organic cotton and polyamide (54"w, $166/yd.; RobertAllenDesign.com).

4. The utterly innovative wood-veneer wall covering ***Alcyone,*** by Trove, is printed with low-VOC, water-based inks on regional, recyclable maple veneer certified by the Forest Stewardship Council (FSC). Even the clay-impregnated, cotton backing is planet friendly (35½ w, custom sizes available; to the trade, TroveLine.com).

ANTONIS ACHILLEOS


JW
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Bold Colors

Environmentally friendly interiors often lack one key design ingredient—color. But thanks to sophisticated advances in green manufacturing, there are now brazenly bright options.

1. The happy orange circles of Designtex's ***Bangles*** make us smile; it's woven from Trevira CS, a low-impact, recyclable polyester that's Gold Cradle-to-Cradle certified (55"w, $80/yd.; Designtex.com).

2. Pollack's dazzling, multihued woven silk-cotton blend ***Kaleidoscope*** earns LEED certification by featuring fibers from rapidly renewable plants harvested within a ten-year cycle (54"w; through designers, PollackAssociates.com).

3. A pioneer in organic textile design, New Mexico–based Harmony Art offers the terrifically trippy ***Eyes of the World,*** a double-wide, biodegradable organic cotton printed with water-based inks that comply with GOTS (110"w, $27/yd.; NearSeaNaturals.com).

4. A playful reinterpretation of traditional Alpine designs, Maharam's cotton-polyester ***Folklore*** is made with heavy-metal-free dyes and sports Greenguard certification for reduced emissions (55"w, $155/yd.; Maharam.com).

5. The new Eco Collection from Graham & Brown, which includes this flower-powered ***Beauty*** wall covering, employs FSC-certified paper from managed timber sources and water-based inks without VOCs or solvents. A proponent of responsible manufacturing since the 1970s, Graham & Brown separates all production waste so cardboard and paper can be re-pulped and water recycled (20½"w, $60/double roll; GrahamAndBrown.com).

Editors' Choice



Menswear

Taking a cue from high fashion, these debonair designs add a graceful sensibility—and a green touch—to any smartly dressed room.

1. With embroidered details and a sumptuous hand, Lelievre's wool-polyester-nylon blend ***Topo*** brings to mind a dapper flannel. The recycled fibers come from wool castoffs that are unraveled and reconstructed to create yarns of uniform length and color (59"w; through designers, StarkFabric.com).

2. Twill Textile's distinctive diamond-weave ***Facet,*** a 91 percent organic wool-ramie blend, is biodegradable and Gold Cradle-to-Cradle certified. Any production scrap that's not converted into felt for nonwoven upholstery becomes gardening mulch (53"w, $150/yd.; TwillTextiles.com).

3. The oversize Crypton Green ***90798*** houndstooth from Duralee Contract is tough, cheerful and, because it's high-performance and has near-zero levels of potentially harmful chemicals, it's perfect for a kid's room. Made from recycled polyester, the fabric is Silver Cradle-to-Cradle certified (54"w, $73/yd.; DuraleeContract.com).

4. Sporting the look of a gentleman's handkerchief, Kravet's recycled-polyester ***29122*** is derived from factory castoffs and consumer waste like plastic bottles; the fabric incorporates only GOTS-approved, low-impact inks, and a special process of dyeing the warps reduces yarn waste (54"w, $70/yd.; Kravet.com).

5. You can't get much greener than Calvin Fabric's Belgian linen ***Hopsack,*** which follows strict sustainable guidelines: it isn't dyed or bleached and is finished with an eco-friendly enzyme wash that leaves no chemical residue (55"w, $138/yd.; CalvinFabrics.com). ▣



Weekend Kitchen



Curveballs

Follow the lead of the country's top chefs and sample these new versions of America's favorite topper for traditional red sauce and spaghetti.

By Regina Schrambling

Meatballs usually play starring roles in countries like Italy, Sweden and Mexico. But they are finally coming into their own in American kitchens, where too often they have been relegated to bit parts with spaghetti and hoagies.

Chefs are leading the way for home cooks with brave new meats—duck, lamb or heritage pork rather than the usual ground beef–and accoutrements that could not be more removed from red sauce. Pesto, ricotta, feta, smoky chipotle chilies and more are being pressed into service with these stylish new meatballs.

Easy and endlessly variable, meatballs can be served as an appetizer or as a main course, on their own or tucked into a bun as an alternative to burgers in sliders. And while they can be a fine Sunday supper, they are more than welcome as party food.

PRODUCED BY SUSAN TYREE VICTORIA. PHOTOS BY JIM FRANCO. FOOD STYLING BY ROSCOE BETSILL.

Chipotle-Braised Duck Meatballs

- 2 whole duck breasts (4 filets), skin removed
- 2 cloves garlic, minced
- ¾ cup panko or fine dry bread crumbs
- 2 eggs
- Salt and pepper to taste
- 1½ cups chicken or vegetable stock
- 2 chipotle chilies in adobo sauce, chopped
- 1 medium onion, sliced
- 1½ tsp. Mexican oregano
- 1 tsp. ground cumin
- Olive oil for frying
- Flour for dredging
- 1 cup sour cream
- 1 tbsp. chopped fresh cilantro

① If possible, have your butcher grind the duck breasts; otherwise, freeze the meat for 15 minutes to make it easier to handle, then use a very sharp knife to mince it as fine as possible. Put in a bowl and add garlic, panko, eggs, 1 teaspoon salt and pepper to taste. Mix very well. Shape into balls the size of very large walnuts and lay on a baking sheet lined with waxed paper. Cover with a second sheet of waxed paper and chill 30 minutes.

② Meanwhile, combine stock, chipotles, onion, oregano and cumin in a wide, deep skillet saucepan. Bring to a simmer, cook 15 minutes, then remove from the heat.

③ Heat 2 tablespoons oil in a large sauté pan over medium-high heat. Dredge the meatballs lightly in flour and put into the hot oil (work in batches if necessary). Sear on all sides, then transfer to the skillet with the stock. Bring to a simmer, cover and heat until cooked through, 15 to 20 minutes.

④ Remove the meatballs from their liquid with a slotted spoon and serve. (You can eat them plain or moistened with a little of the braising liquid; they can also be served with sour cream mixed with chopped cilantro and a little chipotle as a dip or sauce.) *Serves 4 to 6 as an appetizer.*

Pesto Sliders

- **1 medium bunch fresh basil, leaves washed and dried**
- **½ cup pecans**
- **½ cup extra virgin olive oil, plus extra for frying**
- **2 cloves garlic, minced, separated**
- **1 cup freshly grated Parmigiano-Reggiano, divided**
- **1 cup coarse fresh bread crumbs**
- **½ cup milk**
- **½ lb. ground pork**
- **½ lb. lean ground beef**
- **2 eggs**
- **Kosher or sea salt**
- **½ tsp. hot red pepper flakes**
- **2 plum tomatoes, very thinly sliced**
- **16 miniature hamburger buns or dinner rolls, sliced in half**

① Combine basil, pecans, ½ cup olive oil, half the garlic and ½ cup Parmigiano-Reggiano in a food processor and purée until smooth, adding more olive oil as needed to make a thick paste. Season with salt and pepper to taste. Set aside.

② Heat oven to 300°F.

③ Soak bread crumbs in milk in a bowl. Add pork, beef, eggs, remaining cheese, 1½ teaspoons salt and hot pepper flakes. Mix well.

④ Pour a film of olive oil into a large skillet and heat over medium-high flame. Gently shape meat mixture into patties that are about 2½ inches across and ¾-inch thick. Lay in pan and fry 5 minutes on each side, or until cooked through.

⑤ While sliders cook, warm buns in low oven. Split in half and spread one side with pesto. Lay a slice of tomato on other side. Season with salt and pepper.

⑥ Lay patties on tomato slices, top with second halves and serve at once. *Serves 4 to 6.* ▣

See Resources, last pages.


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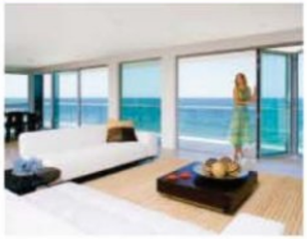
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Weekend Garden

A Fine Line

Rows of plants, slabs of stone and a long, lean swimming pool take a Dallas backyard from blank slate to shapely proposition.

By Diane Carroll

What do you do with a plain-Jane backyard—the flat, rectangular kind that lurks behind most suburban houses? If you're Dallas landscape architect David Hocker, you play up the angles. And in the case of clients Tim and Melissa Ryan, whose recently renovated home sported plenty of rectangles of its own, Hocker multiplied the geometry—adding a linear swimming pool, gridded pathways and blocks of garden beds that work with the existing shape instead of against it.

"The idea is that the house and the garden are one," says Hocker, "and when you extend the lines from the inside to the outside, you can help create that experience."

Since the Ryans' remodel involved adding expansive windows overlooking the backyard and a series of glass doors leading to it, a seamless transition between the spaces—plus something interesting



Smooth limestone pathways, lined with strips of garden-variety Bermuda grass, add geometry to Tim and Melissa Ryan's backyard.

JACK THOMPSON


Connoisseur by Wood-Mode.

Clockwise from top: A path of dwarf mondo grass and limestone extends into a bed of horsetail reeds; brass scuppers set in a tile-clad wall create a shadow-casting fountain; circular Dedon *Orbit* chairs add a few curves along the narrow, angular pool.

to look at—was a top priority. Working from the inside out, Hocker sized up the sight lines and determined that a section near the eastern edge of the yard was the most visible. He designated it the focal point and designed a narrow, angular pool and water feature for the area, creating an enticing view from key parts of the house.

At the property line, Hocker planted clusters of black bamboo and Savannah hollies ("You get privacy by creating a really good buffer between you and your neighbors," he says) and then built a 6-by-32-foot wall as the pool's backdrop. He clad the wall in rectangular Walker Zanger *Xilo* porcelain tiles, which have, he says, "a subtle texture and linear pattern of their own," and then inset a series of nine brass scuppers to create a water fountain. "You get the water sound and the design detail of the scuppers' piercing that long expanse," says Hocker, "but to me, the biggest advantage is that the scuppers cast long shadows, creating dark, diagonal lines that change all day."

He built a similar but smaller wall to define the section of the pool that contains a spa and covered it in square tiles in shades of blue for a "watery feel." The walls extend into the garden beds, where Hocker massed single species of plants to add impact through repetition. "In one section, I used big bands of bicolor iris, and in another it's all horsetail reeds," he says. "They're plants you associate with being at the water's edge, and they both have sculptural forms." Given the plants' proximity to the pool, he used river rocks, a maintenance-free mulch alternative, to cover the soil.





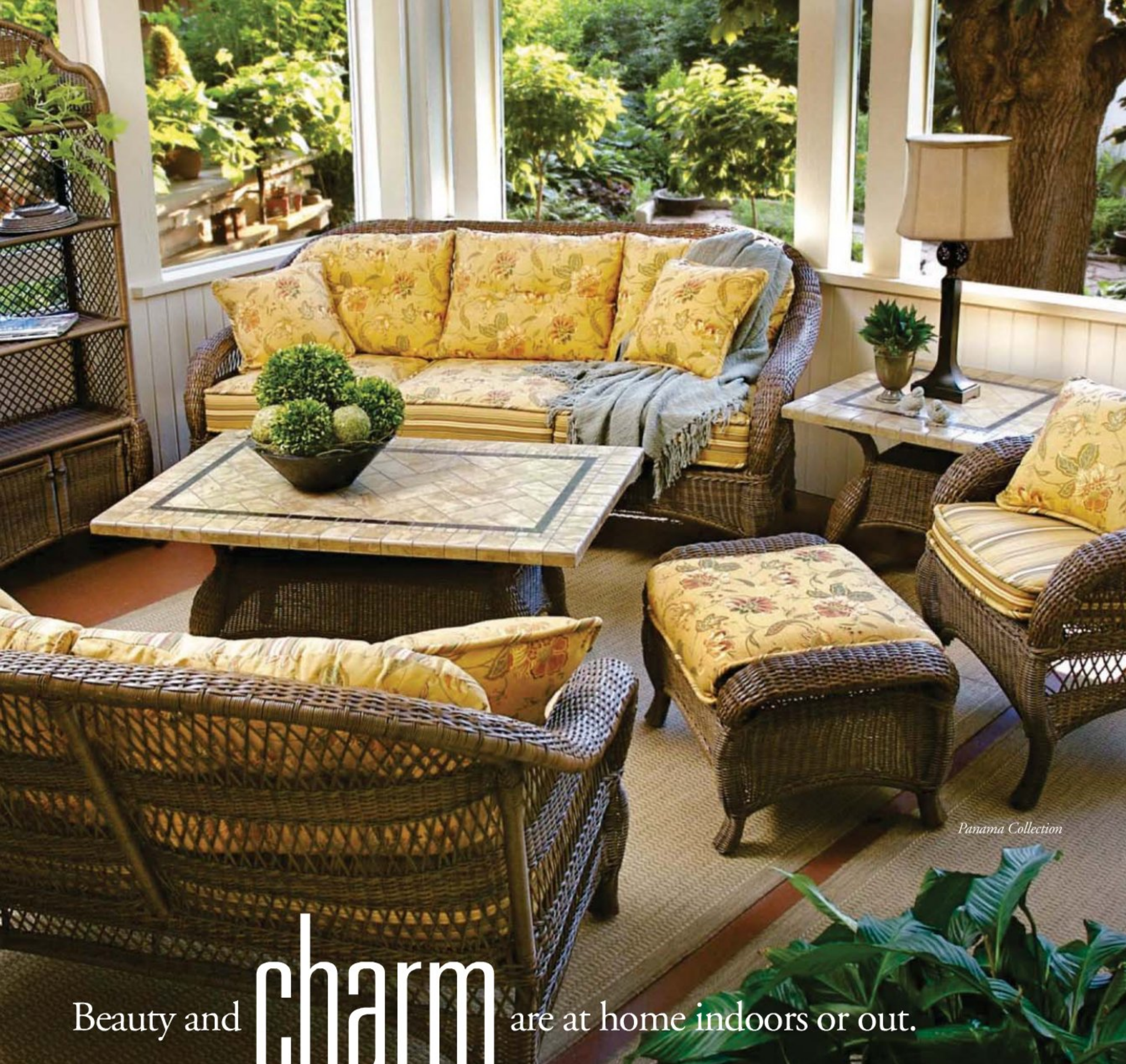
Limestone pathways flank the garden beds and lead from the ipê decking around the pool to a covered patio. To make traversing the path "more of a garden experience," says Hocker, he planted a variety of grasses between the stone sections. In the most heavily used area, fronting the patio, he chose hardy Bermuda grass that gets mown along with the adjacent lawn. "It's a nuts-and-bolts turf," he says, "but it becomes more interesting when you get the rhythm of it as it streaks across the bands of stone."

That visual, he says, shows how something simple can become powerful just by repetition—like repeating the angles of the house and site throughout the landscape. "For an easy indoor-outdoor connection," says Hocker, "you look for an approach that's holistic." ▣

See Resources, last pages.



"The biggest advantage is that the scuppers cast shadows, creating dark, diagonal lines that change all day."


Panama Collection
Beauty and charm are at home indoors or out.







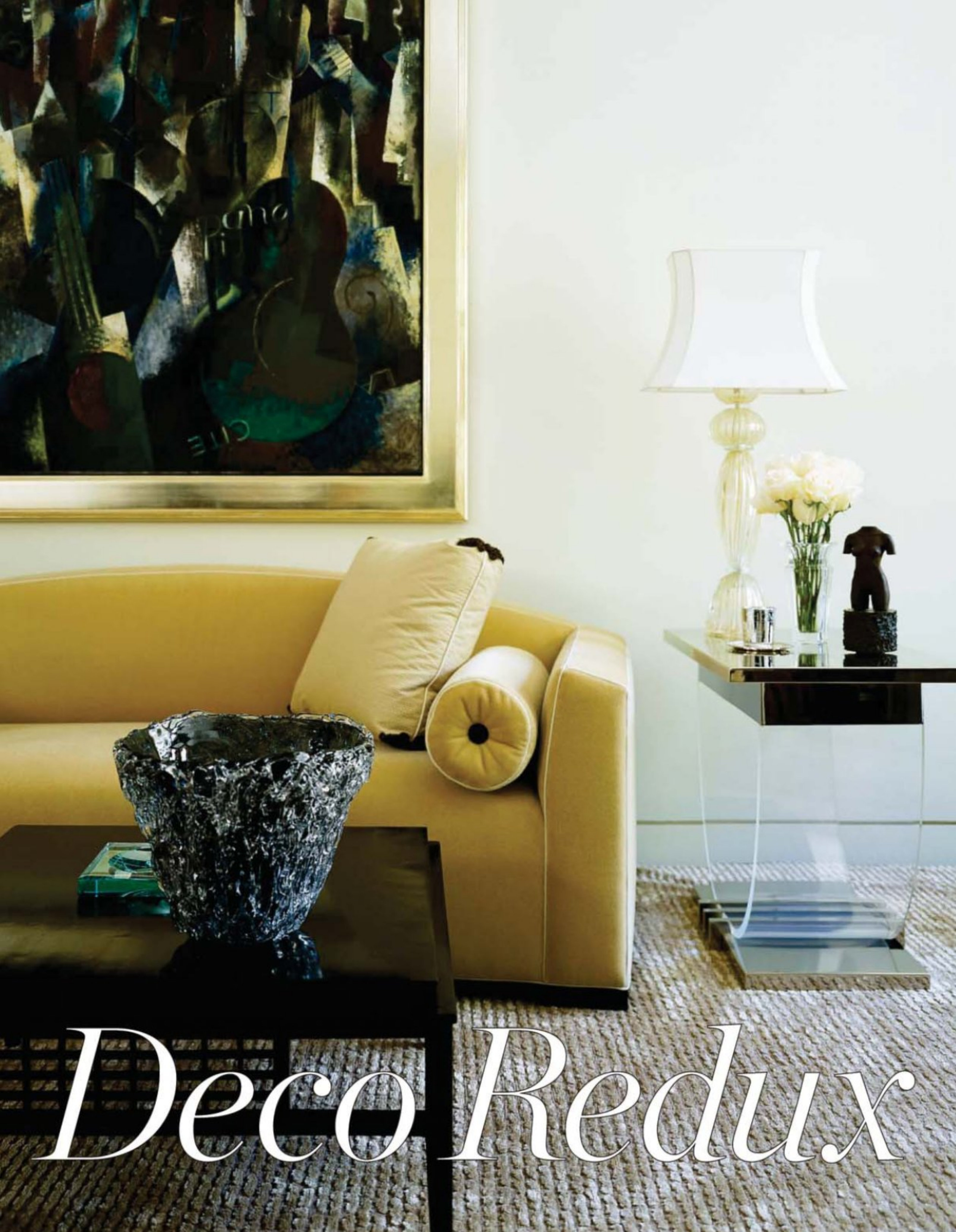
Metropolitan Home April 09

Open-Minded

Now is the time for openness—both in the sense of allowing ourselves to take in new information and of looking to the great outdoors. It's not just seasonal (although it helps that the frost is melting). All over the country, the push is on to bring our homes into a harmonious balance with nature. The homeowners whose residences appear on the following pages all focused on openness. In Manhattan, a couple renovated a townhouse that now has glass walls and balconies (and modernized deco furnishings), and in Palm Springs, a widowed client had her winter home recast in brighter colors for her new life. The entire building industry is opening up to environmental consciousness, so we feature three homes that incorporate green principles in a completely accessible manner and without sacrificing an iota of style—a new home in Seattle, and renovations in California and Texas. It's spring, so let's get out there. Enjoy!—*The Editors*

ELLEN SILVERMAN

See Resources, last pages.



Deco Redux

This page: In the living room of Jennifer and Seth Miller's townhouse, a vintage art deco cabinet stands beside a *Bubinga* bench by their interior designer, Richard Mishaan (the paper cutout hanging on the wall is by Reinhard). Opposite: A conversation grouping features a custom sofa by Mishaan and one of two side tables of Lucite and metal that were designed by Los Angeles decorator Phyllis Cole Rowen—Jennifer's mother—in the '70s. The midcentury coffee table from Deco Deluxe is vintage, the silk rug is from Tai Ping and the painting is by Jennifer Rice.



*When New York designer Richard Mishaan was hired to furnish a newly renovated **Manhattan** townhouse, he took inspiration from the owners' classic art deco pieces, then moved forward.*









Charity benefit sales are a staple of polite society, but they are often the scene of the most impolite competitiveness. Not long ago, Jennifer Miller, a New York commercial real estate broker, found herself at what amounted to an upscale flea market—organized to fund a local aid organization—near her family's country home in Southampton on Long Island. Area residents had donated furniture and decorative works for the showhouse-style event. Attendees received stickers to mark items they wished to purchase, then lined up to await their turn to enter. By the time Miller got inside, she found that every piece that interested her had already been claimed. Some might have become furious. But Miller didn't get mad—she got down to business.

The person who had beaten Miller to the punch was Richard Mishaan, a New York City–based interiors and furniture designer and the owner of Homer, the home-furnishings showroom. Mishaan's designs are characterized by clean-lined, deco-inflected pieces, paired with colorful and eccentric accents. Miller and her husband, Seth, a real estate investor/developer, had just renovated a six-story townhouse on Manhattan's Upper West Side for themselves and their children, ages 9 and 15, and were looking for a designer. At the Hamptons sale, Mishaan says, "I think Jennifer realized she'd found a person who shared her sensibilities."

Miller agrees: "I knew Richard was someone I could work with—someone who, when I visualized a thing, could make it real," she says. "He's very concerned with the way his clients live."

This page (from top): In the living room, a Mishaan settee and Nancy Corzine slipper chairs are paired with a Lorin Marsh table; Mishaan also designed this *October* buffet in Macassar ebony with a cutout lotus form that creates integral door pulls. Opposite: The dining room centers on Christian Liaigre chairs and table from Holly Hunt. Two chairs in the style of Diego Giacometti, which were found in Paris, sit at the head and foot. Silk curtains cover the sliding doors.

PRODUCED BY LINDA O'KEEFFE. PHOTOGRAPHS BY ELLEN SILVERMAN. WRITTEN BY GREGORY CERIO.



What the Pros Know

Richard Mishaan has an affinity for the simplicity of modern architectural spaces, but he's peeved by the manner in which sleek, unembellished rooms are often decorated. "So many times you see poorly chosen furnishings arranged in ways that create big, impersonal voids," he says. The designer has a few tactics to prevent this effect. First, he always includes "curved, circular or convex pieces to soften the hard edges of the architecture." Second, he notes that the Miller living room "is a big room that doesn't feel like a big room" because he divided the space with small, intimate furniture arrangements. "This breaks the room down into more livable sections and gives the whole space a greater sense of warmth," he explains. To keep a small grouping discrete, Mishaan will use a single color scheme for all of the component pieces. In the living room, for example, he used the same pale wool upholstery on a settee and a pair of slipper chairs with dark wooden frames. "The monochromatic scheme keeps the feeling simple," he says, "and yet it still looks modern."



Mishaan could not have asked for a better canvas to work on. The Millers' house dates to the 1880s, but in the 1970s it was turned into a home for pregnant teens, and its floors were divided into a warren of bedrooms. Ogawa/Depardon Architects was hired to transform the building, and one of the firm's mandates was to maximize space. Jennifer Miller grew up in Beverly Hills and had never cottoned to relatively cramped New York apartment living. Gilles Depardon and his partner, Kathryn Ogawa, began by removing a two-story addition on the back of the building, then used the space to deepen the footprint by some 15 feet.

"Bringing in light was another big issue," says Depardon. To do so, the architects essentially turned the rear facade into a wall of glass, installing picture windows or ceiling-tall sliding doors opening onto terraces on every floor. They also placed a skylight atop the stairwell and laid out airy communal rooms such as the kitchen, which has access to a spacious garden patio surrounded by slatted walls and bamboo trees.

"They did a brilliant job," says Mishaan. "Fresh, concise, elegant." The same words could describe the designer's work. To begin, he took his cue from pieces already in the Millers' collection—notably a pair of '30s French cabinets with chic hardware and richly figured veneers. "Art deco is a very adaptable style," says the designer. "It's a form of pared-down classicism, so it works with both antiques and modern furniture." Mishaan would steer his clients toward new pieces with a similar character.

This page (from top): The foyer—outfitted with an Andrée Putman settee from Ralph Pucci, a Liaigre side table from Holly Hunt and a circa 1970 Silas Seandel coffee table; up on the roof: Seth and Jennifer Miller, with Richard Mishaan (right). Opposite page: The kitchen island is topped by a concrete slab with mother-of-pearl inlays. Limestone flooring is from Ann Sacks. Cabinets are custom; faucets are by Dornbracht (island seats are *LEM Piston* stools).









In the living room, Mishaan arranged two conversational groups. In one, he surrounded a Lorin Marsh drum table with two slipper chairs with gently sweeping frames and an arced settee of his own design. For the other, he designed a sofa with a rounded back and bracketed the piece with two Donald Deskey–inspired, curved Lucite side tables that Jennifer Miller's mother—Los Angeles decorator Phyllis Cole Rowen—designed in the '70s. To complement a rosewood deco cabinet, Mishaan added his own Macassar ebony–framed bench upholstered in Edelman leather.

Mishaan saw the dining room as a calm space with Asian notes. A lacquered Christian Liaigre dining table from Holly Hunt, with companion dining chairs, anchors the space. Playing off spicy red accents on the Liaigre table, Mishaan altered a ribbed-front sideboard from his own collection. He cut lotus-shaped door pulls into the piece and lacquered the interstices with an identical scarlet. Silk curtains with a modernized chinoiserie motif and a subtly striped red carpet complete the decor.

The architects and the interior designer exceeded themselves on the top floor, which forms the master suite. Depardon devised a striking shower and steam bath that sits in a floor-to-ceiling glass pod placed in the very center of the bathroom. Mishaan, drawing on Jennifer Miller's Hollywood roots, designed a "Jean Harlow bedroom," creating an oversize, velvet-covered headboard and covering nearly every surface—from walls to the rug—in finishes and materials in a smart, soothing hue.

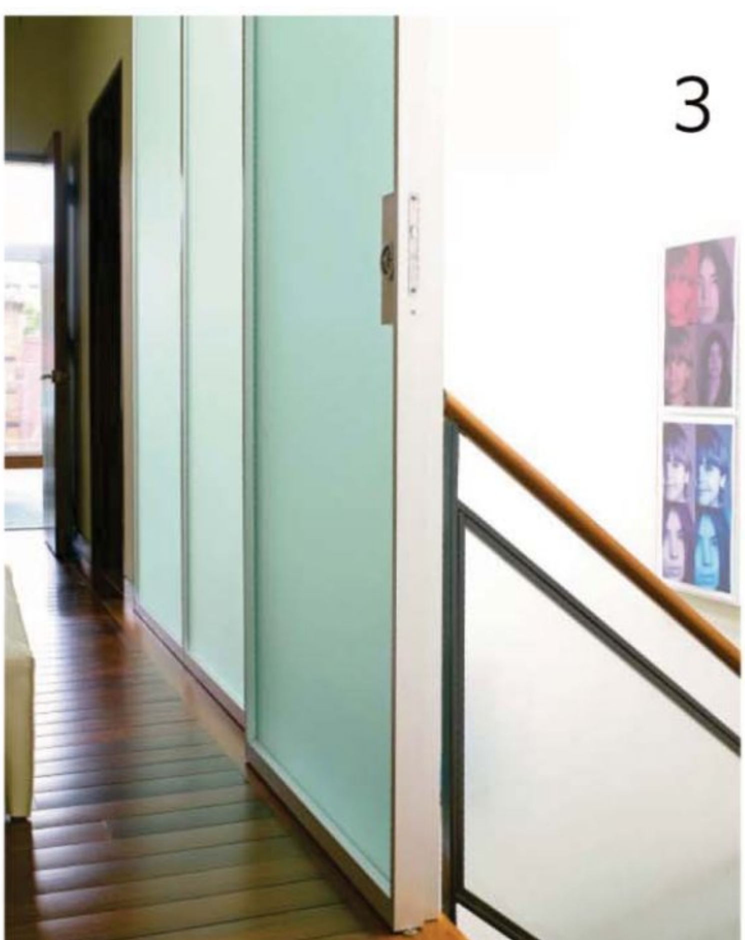
This page (from left): A silver-leafed bergère, found on 1stdibs.com, sits by the door to the master bedroom's terrace, alongside a Lorin Marsh occasional table (crotch mahogany paneling covers one wall); a tufted Jan Showers bench rests at the foot of the bed, which is covered in a velvet spread; carpet is by Tai Ping. Opposite: Ogawa/Depardon Architects devised the glass shower stall that occupies the center of the master bath (tile by Ann Sacks, fixtures by Hansgrohe).



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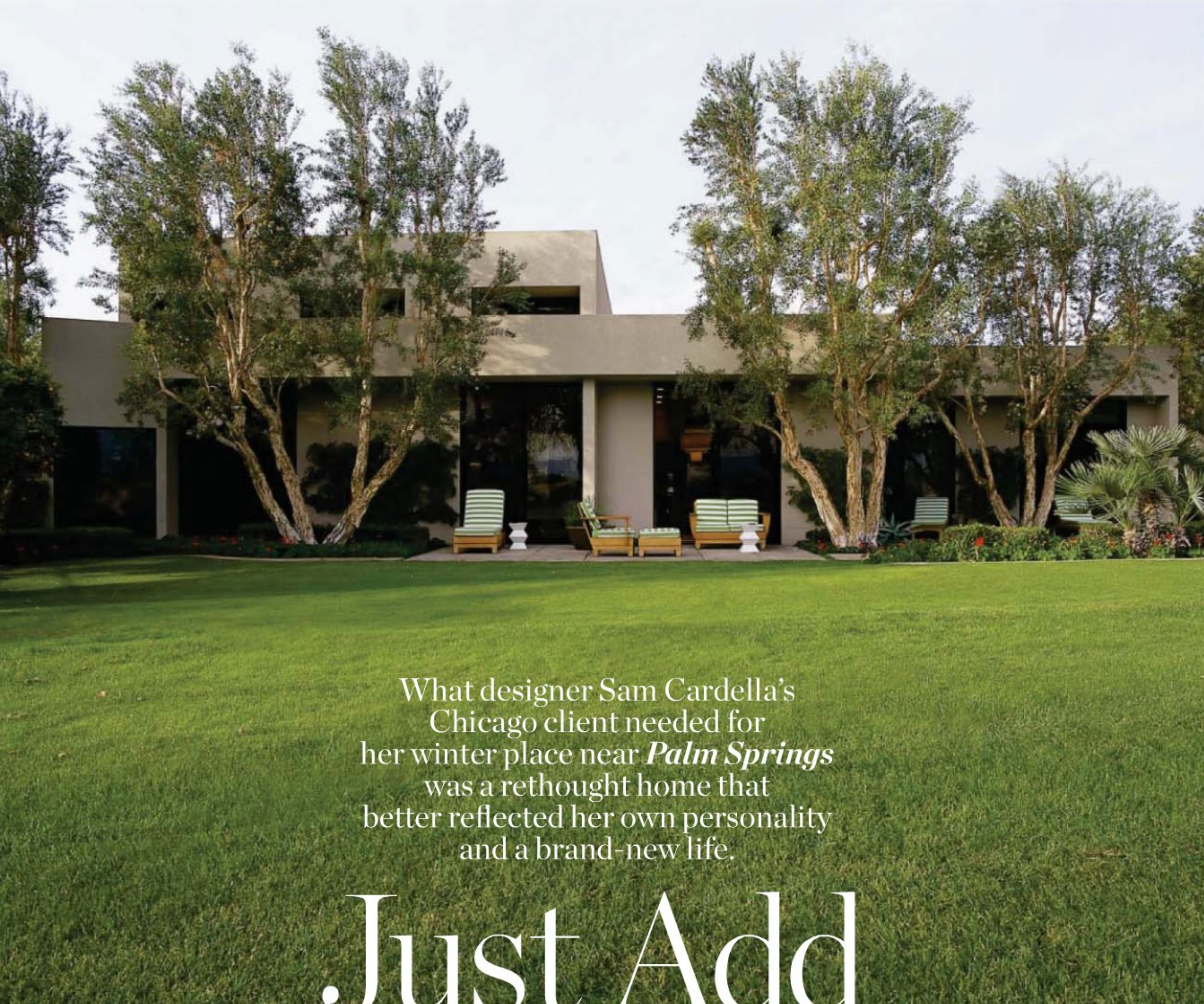


3

Details

(1) A close-up highlights the chic red grace note on the interior side of trestle legs on Christian Liaigre's *Cipangu* dining table. The color set the palette for the room, which also features a Tai Ping corduroy-woven hand-tufted rug.
(2) The Millers' nine-year-old son (one of two children) plays in the garden at the rear of the updated townhouse. The space can be reached by nearly invisible glass-treaded stairs that lead down from the kitchen level or up from the basement, where there is a playroom as well as ample storage. Mishaan specified sleek metal and polyvinyl chairs and a glass-topped table from Janus et Cie. His reasoning? "I just don't like it when you look out onto a city garden and see white wooden Adirondack chairs," he says. "That's a look for the countryside."
(3) The stairway landing on the top level of the house shows off the banister designed by architects Gilles Depardon and Kathryn Ogawa. He drafted the wood and metal frame, while his partner added the translucent panels, which are composed of rice paper sandwiched between two panes of glass. Noted photographer Christopher Makos created the grid composition of tinted photos of the Miller children that hangs in the stairwell.
(4) In the foyer, a tableau that includes a French art deco cabinet purchased years ago by Seth Miller, vases by Mishaan (now discontinued) and a 1950s starburst wall mount announces the tone of the decor, where classically stylish pieces share space with odd and exuberant surprises, both new and vintage. ▣
See Resources, last pages.


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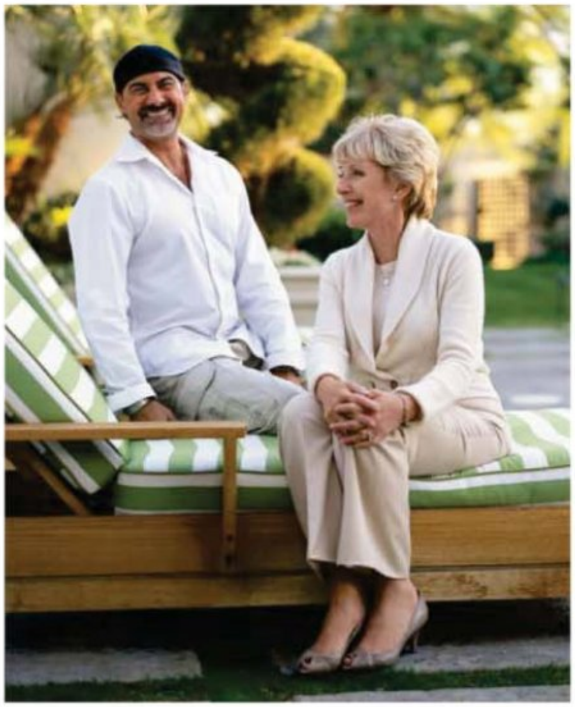


What designer Sam Cardella's Chicago client needed for her winter place near ***Palm Springs*** was a rethought home that better reflected her own personality and a brand-new life.

Just Add Color



Designer Sam Cardella took cues for redecorating art collector Jackie Rudman's California desert house from a Robert Kushner canvas in the dining area. The furnishings are a mix of periods and styles, from the *Crescent Moon* sofa by Andrée Putman for Ralph Pucci to a midcentury Robsjohn-Gibbings coffee table from Blackman Cruz. Opposite: The home was built by Chicago architect Thomas Hickey for Rudman and her late husband.



A decade ago, Jackie Rudman, who's a museum docent and retired teacher, as well as an avid art collector, built a retreat in Rancho Mirage, California, in which she and her husband could escape the harsh Chicago winters. The home, designed by Thomas Hickey & Associates in Chicago, was well suited to the setting: all low-slung volumes and muted earth tones, in a desert landscape by garden designer Marcello Villano. Sad to say, her husband passed away several years ago, and Rudman started looking at the house differently. "I woke up one morning and decided I didn't like the way we had decorated the house. It felt too dark, too masculine," recalls Rudman. "I like bright colors. My home has to be warm and cheerful, at least to me," she says.

So Rudman asked friends to recommend a designer who could bring a new spirit to the house, to help her mark a new chapter in her life. A friend said there was only one pro she needed to talk to: Sam Cardella, the principal of the local firm Cardella Design. When the designer met Rudman at home, he proposed an experiment: She would leave the house for a few hours while Cardella and a colleague quickly rearranged rooms, to show her the sweeping changes they could make just by rethinking the furniture placement—never mind colors and fabrics. "When I got home I said, 'Oh, my God, you completely changed the look of the whole house. You're a genius—and you're hired,'" Rudman reminisces.

Above: Designer Sam Cardella with his client Jackie Rudman at her desert home. Right: Cardella added mirrors above the curved wall containing a fireplace and built-in bookshelves to make the room look larger. A table skirt of Bergamo's *Casino* fabric from Kneedler-Fauchère is emblematic of the color and spirit Cardella infused into the house. Art in the room includes a colorful canvas by Mary Abbott (left) and a David Hockney print (right, in hallway).

PRODUCED BY LAURA HULL. PHOTOGRAPHS BY DAVID GLOMB. WRITTEN BY RAUL BARRENECHE.







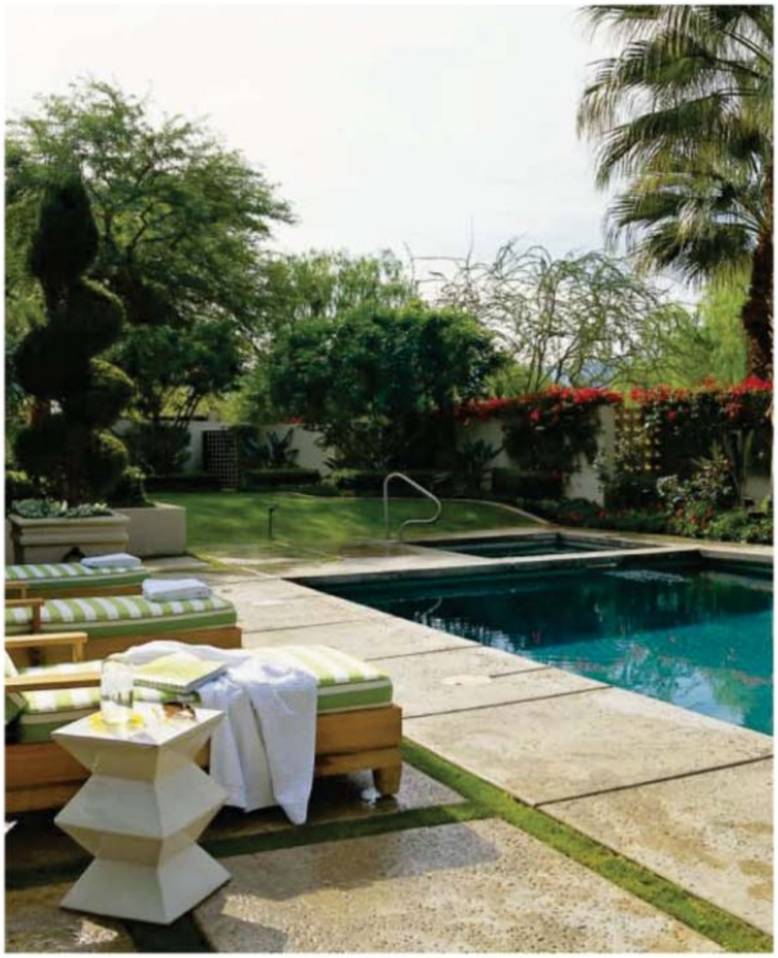


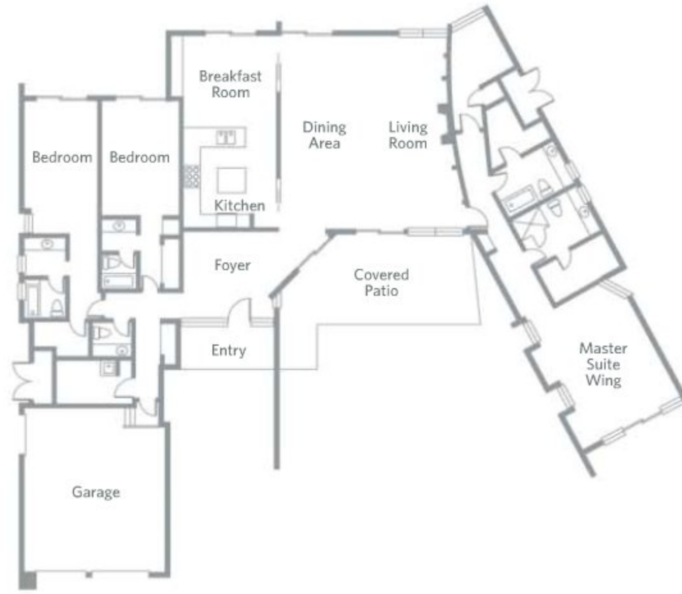
Cardella isn't one to match the artwork to the sofa, but he drew inspiration for the lighter, brighter palette that would transform Rudman's home from a piece of art already hanging in the dining area: a vibrant painting by Robert Kushner. "Those colors became my background palette: lilacs, soft greens, coral and raffia," he says.

The new chromatic scheme comes through in gestures big and small. There are large swaths of color in the entry foyer, where a wall finished in a bold Maya Romanoff covering, a Darren Waterston painting and a rich red-and-orange textured rug from the Chicago gallery Primitive make for a warm welcome. Coral-hued Venetian plaster wallpaper (see "What the Pros Know," page 98) casts an upbeat glow in Rudman's bedroom. In the lofty living/dining room, the spectrum is somewhat more subtle. Here, jewel-toned shagreen-textured wallpaper echoes the greens of a hard-edged Christian Liaigre sectional and a gently curving Andrée Putman love seat. In that room, the biggest hits of color come from the Kushner canvas and another large, colorful painting by abstract expressionist Mary Abbott, a contemporary of Willem de Kooning. And the dining area features a wall of a Ralph Lauren Paint that is called Majolica.

"It's very refreshing to walk into that space now," notes Cardella. "The colors are more on the feminine scale—certainly a departure from the earth tones that were there before. And the new colors also work better with the light in the desert."

This page: Cardella used Rudman's existing living room furniture, adding a pair of Donghia armchairs—which he had reupholstered—and a small, glass-topped side table to a sitting area near the kitchen. He framed existing cherry cabinets with wenge to create the look of an oversize chest. Art is by Christina Niederberger (left) and Robert Mapplethorpe. Opposite: In the foyer, a bench from J. F. Chen and an exuberant rug sit below a Darren Waterston painting.





What the Pros Know

Venetian plaster, a centuries-old technique for creating luminous pigmented surfaces, is alive and well. But it's time-consuming, laborious and not inexpensive, requiring hand-troweling multiple layers of lime-based plaster to a wall or other surface. An easier, quicker and cheaper alternative is Venetian plaster wallpaper. Brooklyn-based Asterisk Designs (asteriskdesigns.com) and Studio E in Manhattan (available through WallLogic.com) both make low-maintenance, fireproof papers. Sam Cardella used several Studio E papers in Jackie Rudman's renovated home. "They worked really well," says Cardella, who opted for the plaster papers because of limited time. He worried that seams might be obvious, but reports that they virtually disappear. Installers put down a sub-layer before hanging the paper to ensure that no imperfections in the walls would show through. Studio E's papers are environmentally friendly, created with water-based plaster applied by hand onto a thick paper substrate made of mostly recycled fibers.

In the spirit of turning over a new leaf, Rudman was ready to rid herself of all the furniture in the house. "She had a beautiful leather sofa that had almost never been sat in, but it had a very masculine feeling. She was just done with it," says Cardella. "She was on her own and wanted to make the house her own."

The designer convinced his client to keep a few choice pieces and reinvented them by reupholstering or refinishing them and finding new uses and locations. (Cardella was also able to sell some pieces to other clients—a win-win situation.) A pair of Donghia raffia-covered armchairs (with newly reupholstered linen cushions) and a rug that once graced Rudman's living room found new life in an eating and sitting area off the kitchen. In the kitchen, Cardella transformed a wall of cupboards used to store linen and china by replacing round stainless-steel drawer pulls with streamlined teardrop-shaped pulls. "Minor details, like drawer pulls, can make a huge difference," says Cardella. He also added a dark frame of wenge wood around lighter cherry-veneer cupboards to suggest a polished, oversize armoire rather than run-of-the-mill kitchen cabinets—or, worse, gym lockers.

Rudman, newly remarried last December, is thrilled with her revamped ranch. "Home is where you refresh from the world. That's why I like bright colors that convey a positive attitude," she says. "I think it really captures Jackie's personality," says Cardella. "In the end, that's the essence of design." ▣

See Resources, last pages.

This page: Around the pool, Cardella added new Brown Jordan teak lounges, with lively striped, weatherproof upholstery from Scalamandré. Opposite: The master bedroom, punched up by a wall of cherry-red Venetian plaster wallpaper, mixes periods and styles: a Murano glass lamp atop a Chinese bedside table, an antique kilim under a knockout 1960s rope-and-rosewood chair from Brazilian designer Jean Gillon that Cardella found at J. F. Chen in Los Angeles.



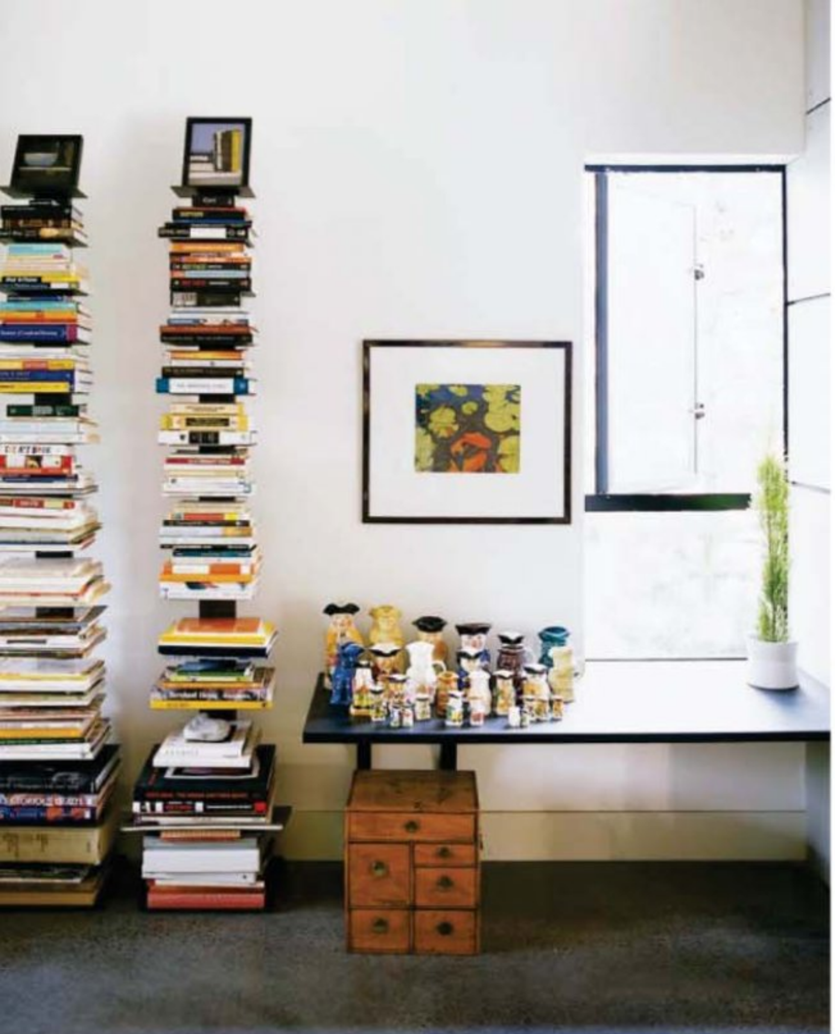


Green Acre

*Architect Heather Johnston's prefab design for a family of five in **Kirkland, Washington,** makes the most of limited space—and the planet's limited resources.*



Architect Heather Johnston covered the upper walls of Sam and Monica Guckenheimer's suburban Seattle home with durable standing-seam metal and green-toned fiber-cement siding, reserving warm, natural cedar for areas at eye level. Sam, a software architect, has an office over the garage; Monica's art studio window (lower left) overlooks a sunken rain garden that collects and purifies groundwater. Windows at the top of the stair tower (center) ventilate the house in summer.







The owners of this lively new home have lived in a succession of ***large houses****, from a London townhouse to a Boston colonial.*

But after moving to Seattle six years ago, Monica and Sam Guckenheimer started to question the need for all that space—especially when so much of their time was spent outdoors. In an effort to downsize, the pair purchased a parcel of land in suburban Kirkland and asked an architect to develop plans for it. In no time at all, the design swelled to 5,400 square feet. "Architects always want to give you everything you dream of," Monica muses. "I really wanted someone to say no."

The Guckenheimers found that someone in architect Heather Johnston, who had just launched PLACE Houses, a company devoted to producing contemporary prefabs. The couple abandoned their plans for a custom design and bought a 2,800-square-foot PLACE house instead. In a few short meetings they chose their model, materials and colors, then sat back while PLACE did the rest. "This was an economical way to go," says Monica, "and everything was done for us."

Unlike modular homes, which are built in a factory and dropped into place, the PLACE house was erected on-site using SIPs (structural insulated panels). SIPs are sandwiches of oriented strand board and foam that go up more quickly than stick-built walls and are better insulated. Interior components were built in a factory, minimizing waste and site disturbance.

This page (from top): Toby jugs acquired during a tenure in England rest atop an extension of the living room hearth; across the room, beside a doggie door, a vintage Japanese spinning wheel crowns an antique Chinese chest. Opposite: The loftlike living area features Asian antiques, a *Togo* sofa (designed in 1973 by Michel Ducaroy) from Ligne Roset and leather chairs, designed in the 1950s by Paulo Mendes da Rocha, from Design Within Reach.

PRODUCED BY LINDA O'KEEFFE AND LINDA HUMPHREY. PHOTOGRAPHS BY ERIK JOHNSON. EXTERIORS BY AARON BRITTON. WRITTEN BY FRED ALBERT.







Johnston and her business partner, builder Seth Holub, ***maximized space*** *by keeping bedrooms modest and making the remaining rooms serve double duty.*

The communal great room contains the living, kitchen and dining areas; frosted sliding-glass doors delineate a studio for Monica, a stay-at-home mom, quilter and artist.

With a swimming pool out back, a playfield in front and three active children—Zoë, 13, Gracie, 12, and Eli, 11 (as well as Bella, a Staffordshire bull terrier, and Nellie, a Lab mix)—the Guckenheimers wanted to break down the barriers between interior and exterior. Concrete floors dissolve into the surrounding patio, while a garage door in the living area rises with the summer sun and doesn't descend until dusk. "You just sweep the sand outside and you don't have to worry about anything," says Monica. Even the custom-designed rolling dining table oscillates between interior and exterior. "I didn't want to have a picnic table outdoors *and* a dining table inside," Monica explains.

Green is a recurring motif, both in a visual sense (witness the Kermit-colored siding and kiwi-hued couch) and an environmental one. Rooftop solar panels provide hot water and help heat the pool and radiant floors; windows at the top of the stair tower ventilate the house through convection. Floors upstairs are covered in comfortable, renewable cork; low-VOC paints and formaldehyde-free cabinetry limit harmful off-gassing. An old fir tree that had been felled to maximize solar gain was subsequently milled and dried so that it could be used for windowsills, stair treads and the top of the dining table.

This page: The butterfly roof maximizes light and makes it easier to collect rainwater for irrigation. Broad overhangs shade the south-facing windows; solar panels on top help warm the pool. Opposite: A garage door offered an affordable alternative to a retractable glass wall. Emeco's *Navy* chairs surround the custom table, which rolls onto the terrace for summer meals.





What the Pros Know

Although Seattle gets its fair share of rain, water shortages are not uncommon. To conserve this natural resource, the Guckenheimers limited their family of five to two bathrooms and a powder room, utilizing low-flow fixtures and dual-flush toilets. Polluted groundwater poses a threat to the region's waterways, so the Guckenheimers took pains to contain it. The driveway was covered in pervious concrete, a material resembling Rice Krispie treats: it is solid enough to drive on but has gaps that water can pass through into the ground below. The bottom of the driveway was covered in grass pavers—cellular blocks filled with grass—to prevent runoff (and help soften the building's edges). The home's butterfly roof directs rainwater into a barrel so it can be used to irrigate the property. Sunken rain gardens collect runoff and leech it through layers of sand and gravel, purifying it as it seeps into the soil. These methods proved so effective at controlling groundwater that the Guckenheimers didn't have to connect their house to a storm sewer.

Interior designer Sally Oien fine-tuned the house's lighting plan and helped reconcile the architecture's ***industrial aesthetic*** *with the Guckenheimers' collection of Asian* furniture and artifacts (some of which are mementos of Monica's childhood in Japan). "What they were bringing to this house had a lot of history," Oien says. "At the same time, they were going to live in every inch of it, so they wanted it to be comfortable and fun." In the living room, Ingo Maurer's playful *Birdie* chandelier flutters above Ligne Roset's slinky *Togo* sofa, while four different fabrics animate the dining room chairs. (Monica couldn't settle on just one as her favorite, so she used them all.)

The second-floor bedrooms are organized around a communal computer station and lounging area where the kids can sprawl on floor pillows while watching TV or playing video games. (Wireless headphones help preserve family sanity.) The informal approach extends to the master suite, where draperies hang from a ceiling track instead of fussy curtain rods, and the shower has no walls—just a teak floor with a drain. The adjoining soaking tub enjoys views of the Cascade Mountains. "I cannot tell you how amazing the sunrises are," marvels Sam.

Although they've been lucky enough to live in some fabulous houses, the Guckenheimers say this is the first one they can imagine growing old in. "We needed a house that served a family with kids, but one that we also wouldn't want to leave after the kids were gone," Sam says. "This house works that way. It's right for them, right for us and right for the long term." ▣

See Resources, last pages.

This page (from top): Hansgrohe's Axor shower flanks the custom soaking tub in the master bath; a square basin from Deca rests atop the wood-and-steel vanity, which is visible beyond the bedroom's 18th-century Chinese side table. Opposite: An *Artemis* fan from Minka Aire cools the master bedroom. Monica Guckenheimer drew the pastel over the bed.





A major goal of this green-minded renovation was to maximize indoor/outdoor living. This seating area, which faces the foyer on the opposite side of the house, offers expansive views of the adjacent garden through new floor-to-ceiling windows. Furnishings include vintage leather Katavolos/Littell/Kelley chairs and a Jens Risom love seat (all from the 1950s and purchased at resale shops) and a West Elm coffee table. The rug is from the Shibui Collection that homeowner Julie Cohn designed for Surya.



*In **Dallas,** product designer Julie Cohn and landscape architect Dave Rolston reworked their fire-ravaged house by opening it up to the great outdoors.*

Green by Nature

In the 15 years they'd lived in their home, Julie Cohn and Dave Rolston had compiled a long wish list of the renovations they hoped to undertake—someday. They'd tackled a few of the top priorities as time and money allowed, adding an office one year, replacing the roof the next, eventually upgrading the master bath, but the big overhaul seemed years away. Then the fire happened.

Cohn, sick with the flu, woke up in the middle of the night, flipped the bathroom light switch and heard a crackle of electricity overhead. Within minutes, smoke detectors were screaming. She and Rolston hustled their young daughter, Mila, out of their home and called the fire department. Though the house never burst into flames (thanks largely to the metal roof they had added), by morning it was clear that the entire structure had suffered extensive smoke and water damage.

But out of adversity came opportunity. After sorting through insurance considerations, Cohn and Rolston took on the challenge of making their wish list a reality.

They decided to rebuild in nearly the exact footprint of the original house, an inherently green decision that was to be the first in a series of earth-friendly choices they made. "My husband is a conservation nut and always has been, since way before green was stylish," says Cohn. Though insurance restrictions would mean they still faced time and money issues, increasing their home's efficiency was high on their list. They made it a priority, she adds, to find "affordable choices that were conservation conscious."

PRODUCED AND WRITTEN BY DIANE CARROLL. PHOTOGRAPHS BY JACK THOMPSON.





The couple considered the property's best feature to be the backyard: nearly an acre of land that Rolston, a landscape architect, had thoughtfully planted and tended through the years. The house was fairly nondescript, a 1949 brick two-story, and their main complaint had always been its lack of connection to the outdoors. This time around, they planned to unify the two. "Our goal was to give every room a relationship with the garden," says Cohn, a product designer who credits their backyard as a source of inspiration for her textiles and wall coverings.

With assistance from an architect friend, James Manning, they revised the compartmentalized entry and living and dining rooms into an open area with just a single partial wall between them. Focusing attention on the view, they replaced the windows with bigger, better ones—low E, argon-filled, with operable panes for air circulation. On the other hand, they did away with a pair of living room windows that flanked the fireplace, because the duo had a low-efficiency, western exposure and faced a fence.

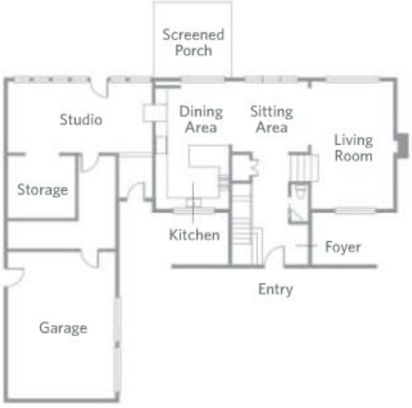
"Maximizing the windows on the south gave us a solar heat gain in the winter," says Rolston. "And one dramatic view instead of a couple of so-so ones," Cohn adds.

While higher ceilings had been a wish-list priority, the existing second story limited them to eight feet. But the expansive windows they chose made the rooms feel more airy. And in the living area, they splurged and lowered the floor by taking in some of the crawl space, gaining an extra two feet.

This page (from top): Enlarged windows give each room a garden view, while a new arbor across the back of the house filters the sun; Julie Cohn works in the living room, which features a garage-sale daybed decorated with pillows from IKEA. Opposite: Living room furnishings include a vintage Heywood Wakefield coffee table and a circa 1963 *Safari* chair by Karen and Ebbe Clemmensen. The limestone ledge below the fireplace marks the former floor level.







What the Pros Know

Sod and other types of green roofs are gaining in popularity, a trend landscape architect Dave Rolston applauds. "If done properly, the grass and soil create a layer of insulation that both moderates the temperature in the space below and protects the roof," he says. "And, in our case, it made for a much more attractive view." Rolston says proper installation of the sod is critical, with good drainage essential for preventing leaks. He had a roofing company install a waterproof continuous-membrane covering over a sloped plywood frame; then he added a drainage mat (through Hanes Geo Components, HanesGeo.com) designed to channel water to metal scuppers and down to the garden. He topped the mat with six inches of lightweight soil, a custom mix for roofing uses, and then planted *Zoysia* 'Emerald' grass. "It has a beautiful, fine texture and is very drought and heat tolerant," he says. "Plus, it grows only six to eight inches tall, so it doesn't have to be mown."





because the couple loved their backyard, the screened porch that opened onto it had long been their favorite room. The space, however, had always felt like the glorified patio it was, with a small door and steps leading down from the kitchen, a low ceiling and a flat roof above it that Mila's bedroom overlooked.

Another top-of-the-wish-list contender had been to turn the porch into a screened-in extension of the house, which they now did by enlarging the doorway and raising the ceiling and floor to match the level of the adjacent kitchen and dining areas. They added a pocket door with glass panels, which can slide shut as weather dictates. Otherwise, both breezes and people can flow freely between the spaces.

To moderate the temperature of the porch and the living areas, they employed a few naturally green ideas that Rolston calls "good, basic principles for keeping places cool in summer and warm in winter." They started with flooring, using a dark porcelain tile that feels good underfoot in the summer and radiates heat when warmed by the winter sun.

Next, they shaded the screen panels and windows with a custom-made steel and cedar arbor, onto which they trained fast-growing vines for softness and shade. For extremely sunny days, they mounted solar blocking shades on the outside of the windows. And on the flat roof above the refurbished screened porch, Rolston planted sod, which both cools the space below and gives Mila a lawn to play on just outside her bedroom window.

This page (from top): With help from her dad, Mila Rolston, age 8, can access the new sod roof outside her bedroom window and use it as a play space; the refurbished porch features screen panels framed in ipê, a harvested Brazilian hard wood. Opposite: Vintage Paul McCobb chairs surround a pair of IKEA tables in Cohn's office/studio, where glimpses of the garden inspire her designs. Prints of her work rest on a white-oak ledge on the wall behind her desk.





"We always wanted to modernize the house and take off the details," says Cohn. "They were basic things we talked about—simplify the rooms, raise the ceilings and add wood to make it feel warmer."

That's just what they did in the upstairs bedrooms, streamlining the layout, pitching the ceiling into unused attic space and enlarging the windows so they matched the rest of the house. A few years before, when Cohn's home office was added, they had used rift-sawn white oak for the cabinetry. Now, for consistency, they used the same wood on cabinets in the master bathroom and kitchen and on a wall surrounding the fireplace.

"I don't like a pupu platter of materials," says Cohn, who opted for a palette of gray limestone for the counters and fireplace surround, mixed with the golden-colored wood.

With a two-story house, their second-floor bedrooms had always suffered the most from the Texas heat, and as part of the redo they added a radiant foil heat reflector to the roof rafters to help keep the upper portions of their home cooler. Between all their modifications and the installation of more efficient heating and cooling systems, appliances and insulation, Rolston estimates that they've reduced their energy consumption by more than 25 percent.

The family has been settled in the remade house for a year now, with no new wish list to speak of. "We're grateful to be here," says Cohn, "and to have been able to customize our home to fit our family and the way we live." ▣

See Resources, last pages.

This page (from top): Oak cabinetry and limestone counters in the bathroom of the master suite highlight the range of gray and gold tones used throughout the house; in the master bedroom, an antique Japanese textile is used as a bedcover. Opposite: Homeowner Dave Rolston prunes a coral bean bush, one of the many native plants he cultivates in his garden. "I use only plants that will endure in Texas without too much care or maintenance," he says.



Green and Simple



This renovated ranch house in ***Marin County, California,*** is home to a globe-trotting collector and a stay-at-home artist, but their divergent styles did not compromise the relaxed new design.



The ceiling of Nick and Margot Graham's living room in Marin County, California, seems to float above the simple and appealing fireplace (thanks to clerestory windows without visible frames). Channels in the ceiling contain low-voltage lighting fixtures, some of them trained on Margot's own paintings (the largest pieces on the wall are hers). The upholstered sofas and armchairs are custom, based on Jean-Michel Frank designs; the leather armchair is by Alvar Aalto, the coffee table by T. H. Robsjohn-Gibbings.

Nick and Margot Graham are happy to show off their house in Marin County, starting with the lofty foyer, which contains a spin painting by artist Damien Hirst (a friend), and the dining room, with its glass doors leading to an expansive deck. A renovation masterminded by architects Regan Bice and Andrew Fischer turned a claustrophobic, 60-year-old cottage into a light-filled house for the couple, their two teenagers and assorted pets.

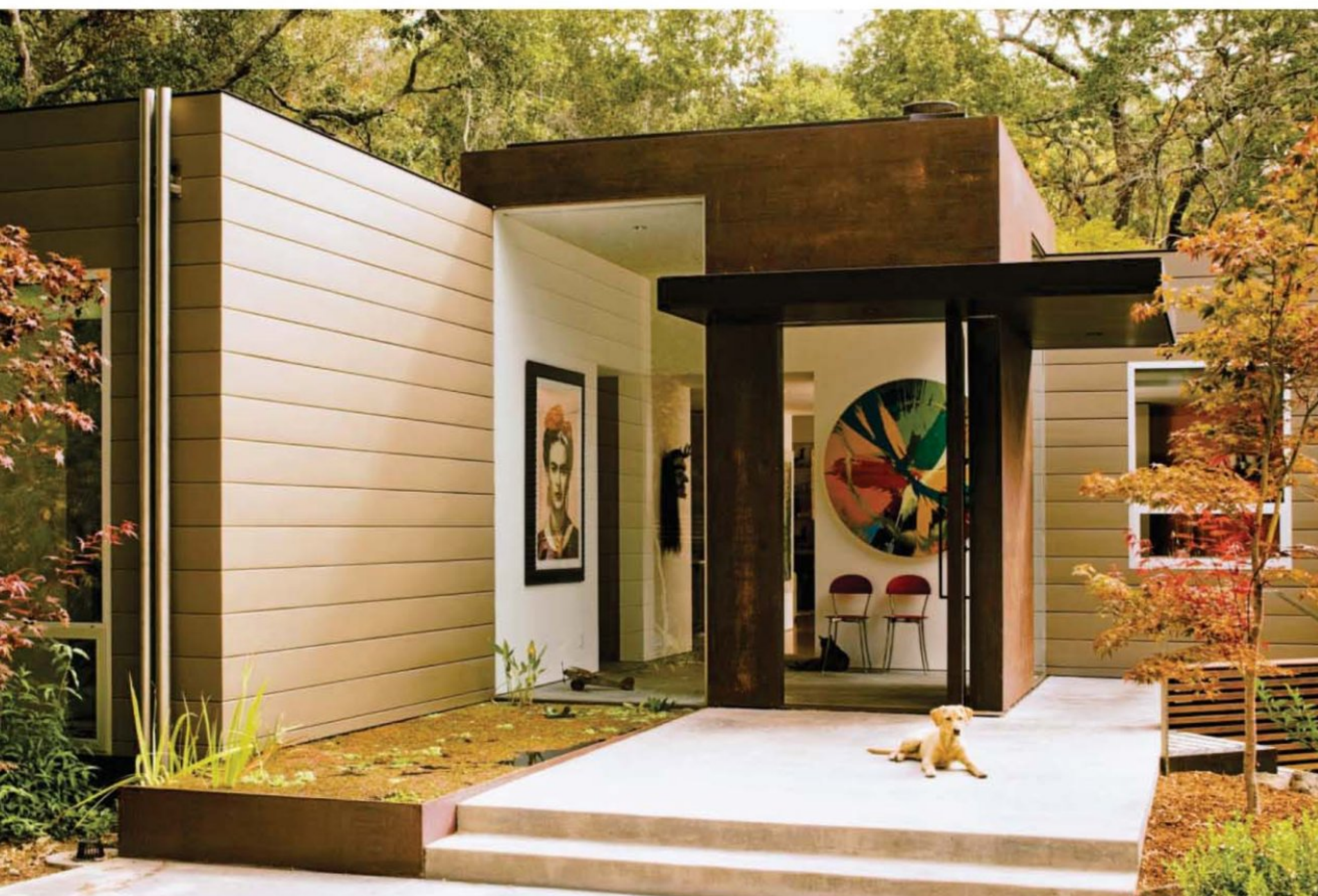
But Nick, who founded Joe Boxer, the sardonic underwear company, and Margot, an artist, aren't conspicuous consumers. Take air-conditioning. Lots of Marin residents have it, but the Grahams didn't feel the need. On warm days, Margot says, "you can keep the house sealed up, and it stays pretty cool. And then at night you can open it all up to the breezes." That's the kind of practicality that doubles as environmentalism.

Or take a second floor and a home gym, two amenities the couple had considered adding. "After a while," Margot says, "we realized we didn't want that much house. The kids are almost grown, and we would probably have had to move again."

So the house remained a ranch, but it's no longer flat: Thanks to the architects, the foyer, living room and dining room ceilings are now three feet higher than those in the bedrooms. And instead of creating extra rooms indoors, they added decks and patios, which nearly double the available living space in clement weather.

This page: Just past Butter, the family's golden lab puppy, is a new entryway of glass and COR-TEN steel. Opposite: Architect Andrew Fischer designed the dining table, made from a salvaged floor joist, which is surrounded by Danish modern chairs. The black painting is by Jennifer Morla, a friend (and the creative director of Design Within Reach); the dot painting is by Damien Hirst.

PRODUCED BY SUSAN TYREE VICTORIA. PHOTOGRAPHS BY JOHN ELLIS. WRITTEN BY FRED A. BERNSTEIN.





What the Pros Know

The architects wanted the exterior to blend in with the natural surroundings (and to be kind to the larger environment as well). The bedroom wings are sheathed in Radiata pine, a plantation-grown (thus easily renewable) hardwood. But these 1-by-10-inch boards, from New Zealand, are particularly green because they're made from lumber-mill remnants bound together by machine with finger joints. The result is a stable board that is larger (and far less expensive, at about $1.50 per board foot) than any you could get without cutting down old-growth trees, says Fischer. The front door (of rift-sawn white oak) and the terrace railing (of western red cedar) were both treated not with a commercial stain but with iron filings dissolved in white vinegar. That combination creates iron acetate, which reacts with the tannins in the wood to darken the grain naturally. "The brew can be made by anyone—it's nontoxic but very messy," Fischer cautions. The process, known for centuries, helps make the wood water-resistant and is permanent.







Because Nick Graham is often on the road (since selling Joe Boxer, he works in brand marketing and design consulting), he didn't make many demands on Margot as she planned the renovation. But Margot says her husband, whom she calls "frugal," did keep an eye on the costs.

Luckily, everyone agreed about wanting to keep the project to a manageable size. The site, which bowled the couple over when they first saw it, ten years ago, is bordered by mature oak trees and crossed by two picturesque streams. Preserving those natural elements was a priority for them. That meant the house's footprint was fixed at about 3,000 square feet.

But the architects knew how to make the most of the space. In the old house, the bedrooms were crowded together (the kids could hear each other through the walls, says Margot). Bice and Fischer moved the bedrooms to opposite corners, creating privacy without extravagance (and, in the process, giving each bedroom a unique view). And then there was the kitchen. It was tiny and hidden in a corner. "When we had guests over, I felt like I was the help," says Margot. No more. Her spacious new kitchen has views right down the home's center aisle.

Fischer began working with the couple when he was an employee of Bice, and he continued after he formed his own firm, Fischer Architecture (the Grahams didn't want to change horses midstream). His focus, he says, was simplifying the details until nothing inside the house competed with the views. Margot encouraged that process. What's most important about the house, she says, "is that it lets us experience what's around it."

This page: The Grahams stand on the master bedroom balcony; below them, Andrew Fischer sits beside Regan Bice. Both the large deck off the dining room and the smaller balcony share the same cedar-slat screen. The deck is made of ipê. Opposite: Margot sits at the hideaway home office in her Boffi kitchen (Fischer fit the doors with hardware that allows them to recede when open).



Nick, who was born in Canada, is a collector—and a flamboyant one at that: His favorite possessions include a shiny baby grand piano and a framed photo of Liberace. Margot, who grew up in the Bay Area, is a minimalist. "I'd be happy with some plain white walls," she says, adding, "I'm constantly editing, and he's always bringing stuff home."

But they agreed on the important things. When the couple bought the house, its placement at the bottom of a bowl was awkward: Arriving, you felt as though you were falling down a hill into the house, says Andrew Fischer. With the Grahams' encouragement, the architects fixed that problem by raising the floors about 12 inches, a simple process that involved bolting new framing to the original foundation.

Saving the foundation was one of the many green aspects of the renovation. Some were required by Marin County laws, which make a number of demands on architects and builders. Among them: at least half of the building materials removed from the site must be recycled. Other green measures were encouraged by government programs, including those offering incentives for installing photovoltaic panels. In addition to the federal tax credit, California offers a substantial rebate, and the Grahams qualified for both. Better yet, their rooftop solar array reduces their electric bill by about half, Margot reports.

None of the green features detracts from the new house's luxurious feeling. Margot describes it as restful and spalike. Nick, the traveler, concurs: "It's like our own private Four Seasons." ▣

See Resources, last pages.

This page: A large iron tub from the German manufacturer Kaldewei is surrounded by basalt. Also used on the countertop, basalt is highly porous, so the slabs are filled with epoxy, giving them a smooth appearance. A pair of glass doors lead to the shower and toilet compartments; tiles are from Bisazza. Opposite: One of Margot's ethereal landscapes hangs above the couple's bed.









Steeling **Beauty**

A ***Napa*** couple left their tech careers to plant a modernist organic garden for their family and community.

When Tony and Suzy Narducci bought their 11-acre homestead in Napa, they set one major ground rule: Everything on the site would be useful—either for eating or arranging. After more than 30 years spent working in Silicon Valley, both wanted a place where they could retire, enjoy family (including six grandchildren) and invest in the region's future. It took more than two years and the vision of an eminent landscape designer—Topher Delaney—to fulfill their dream.

Delaney is an artist who describes her work as "land-based installations" that reflect the relationship of each client with his or her specific geography. "The garden you're looking at is very beautiful, but there's a much bigger message in there about stewardship and sustainability," Delaney explains. With her guidance, the Narduccis resuscitated the area's native stone-fruit trees and forged a cooperative relationship with local farmers and chefs; they focused on water conservation and cost-efficient gardening; and they created an interactive Cor-Ten steel maze of 500 roses planted gracefully in semicircles.

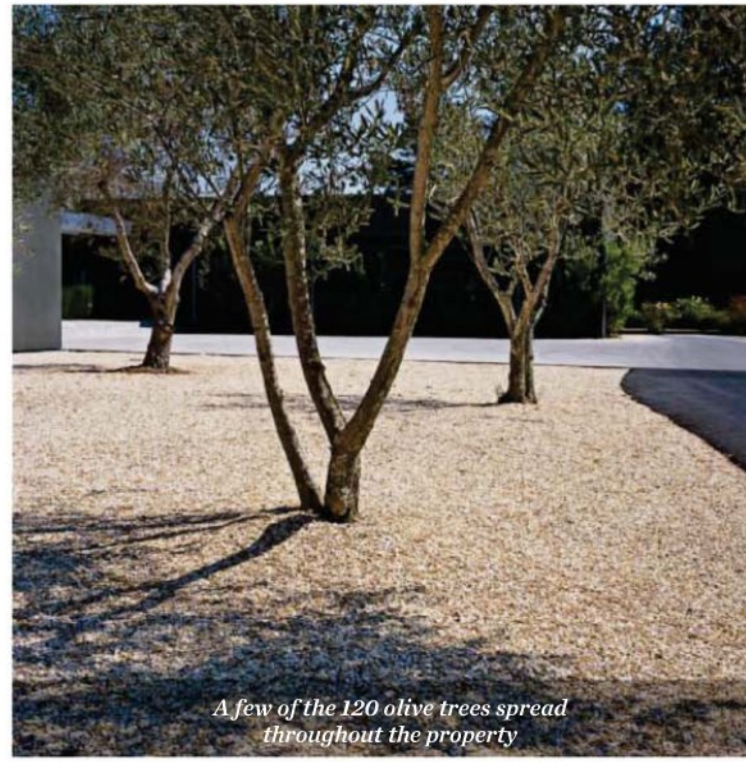
The rust-colored metal structures (the outer layer of oxidation protects the steel inside) make weeding easy—there's no bending down. The Cor-Ten also retains heat, so blooming continues in 20-degree weather, and it matches the Neutra-inspired main house that was built by architect Regan Bice.

Above: Suzy Narducci, with her husband, Tony, and their yellow lab Tasha, as well as Topher Delaney's Airedales. Suzy tends a rose garden where all the blooms are organized by color and sheltered by a maze of Cor-Ten steel. Favorites include bright red 'Altissimo,' pale pink 'Dainty Bess,' coral-colored 'Playboy' and, for fragrance, purple-toned 'Angel Face' and crisp 'Alba Semi-Plena.' Delaney's recommended rose sources include Hortico.com and PickeringNurseries.com.

PHOTOS BY SAXON HOLT. WRITTEN BY CHARLOTTE DRUCKMAN.



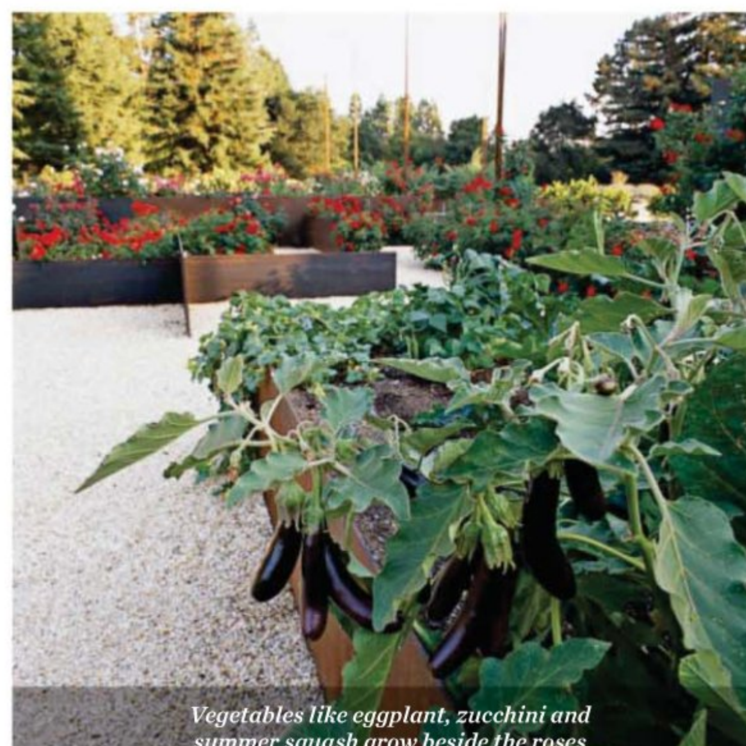
Purple French asparagus lines the length of the pool; Chondropetalum elephantinum *(Cape Rush), its width*



A few of the 120 olive trees spread throughout the property



A Richard Schultz table set between two rows of trident maples



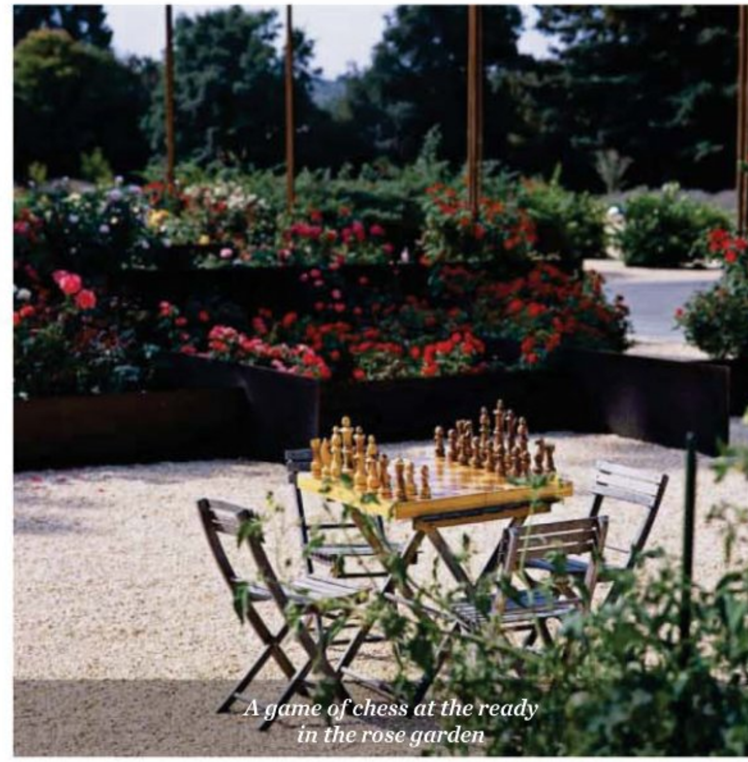
Vegetables like eggplant, zucchini and summer squash grow beside the roses

The entire property required regrading to ensure a level surface. An eco-conscious choice, gravel is the predominant medium underfoot; it needs much less water than a grass lawn, which, in a dry climate like this, is a conspicuously wasteful luxury. Conveniently, stone-fruit trees such as nectarines and kumquats are all deep-root fed and thrive in a pebbly compost that requires little to no weeding. The Narduccis used the existing indigenous soil and folded in additional organic matter to create a hyper-arable foundation. Tony drained the pond on the property to rid it of chemicals and now maintains it using all-natural microbes. Pond water reaches the land via underground irrigation and hosts both schools of fish and a pair of swans.

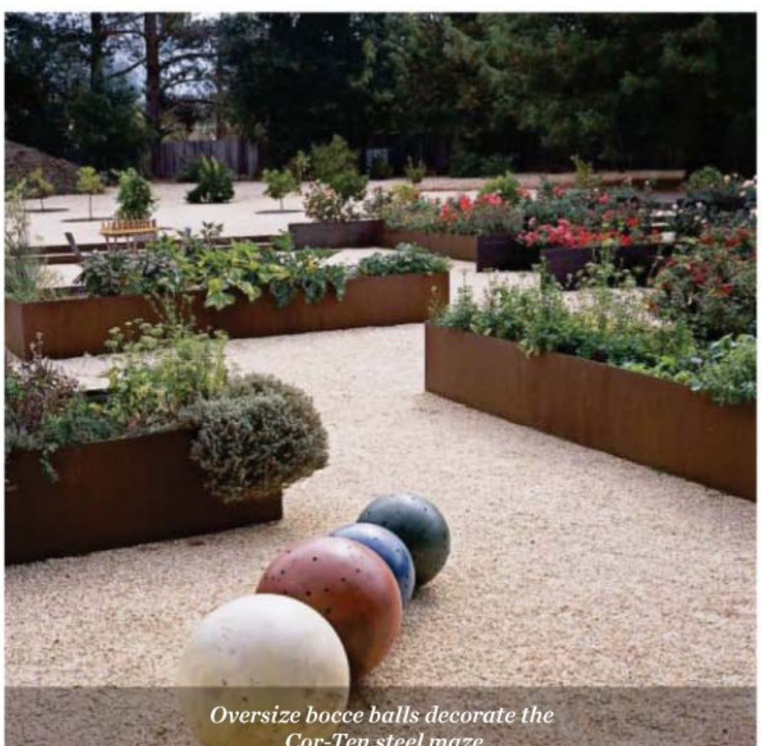
Silver balls sit on the banks of the pond, in keeping with Suzy's mandate to have sculpture throughout the property. A fan of the



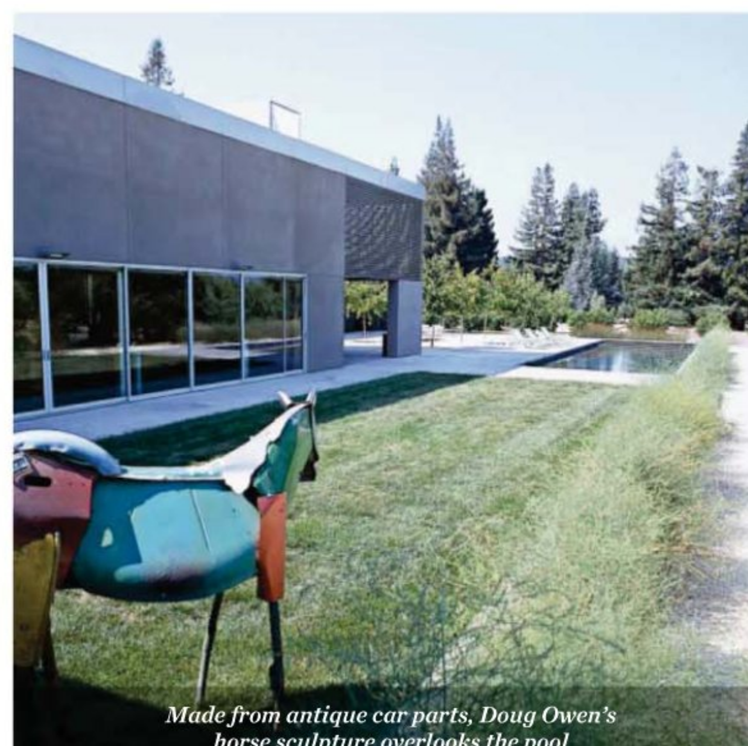
One of the six grandchildren among the Thai basil and sage plants in the herb bed



A game of chess at the ready in the rose garden



Oversize bocce balls decorate the Cor-Ten steel maze



Made from antique car parts, Doug Owen's horse sculpture overlooks the pool

Italian game bocce—there's a court on the premises—she collects around a spherical theme. Sandstone globes dot the front of the house, and there are giant bocce balls in the garden.

Suzy asked nearby chefs which ingredients they lacked and then planted them: Paul Canales of Oliveto in Oakland gets organic raspberries and white Blenheim apricots, while Michael Chiarello, who just opened Bottega in Yountville, churns ice cream from the Narduccis' quince. Neighboring organic farmers maintain the trees, harvest the fruit and keep any profits from their sale. Tony and Suzy reserve some of the harvest for themselves—she doles out fig chutney, cured olives and citrus marmalade at Christmas. Right now, though, she's savoring the season's first asparagus and deciding under which tree the family will dine this evening. ▣

See Resources, last pages.

April09

A Word About Resources

The information on the Resources page is correct and current to the best of our ability, but things change fast in the design world. If you have a question about something you saw in our magazine, please contact soszczakiewicz@hfmus.com.

Corrections

We apologize! The fabric found on page 146 of the December 2008 issue is *Ghirigoro* by Dedar, dedar-usa.com.

Cover

Sofa upholstery: Henry Calvin, henrycalvin.com; **Pillows:** Gardens, gardens-dallas.com; **Coffee table, table lamp:** Vintage from Vinya, vinyadallas.com; **Chair:** *Safari* from Collage Classics, collageclassics.com; **Pillows:** IKEA, ikea.com.

Going Platinum

Architecture: Daniel Smith & Associates, 1107 Virginia St., Berkeley, CA 94702, 510/526-1935, dsaarch.com; **Page 50 Office:** LifePod by EnvisionSolar, envisionsolar.com.

A Fine Line

Landscape design: David Hocker, Hocker Design Group, 918 Dragon St, Dallas, TX 75207 214/915-0910, hockerdesign.com; **Page 76 Tiles:** Walker Zanger, walkerzanger.com; **Lounges:** *Orbit* by Dedon, dedon.com.

Deco Redux

Architecture: Ogawa/Depardon Architects, 69 Mercer Street, 2nd Floor, New York, NY 10012, 212/627-7390, oda-ny.com; **Design:** Richard Mishaan Studio, 145 Hudson Street, Suite 5A, New York, NY 10013, 212/223-7502; **Page 82 Sofa:** *Jennifer* by Richard Mishaan, homerdesign.com; **Coffee table:** Vintage from Deco Deluxe, 212/717-7259; **Rug:** Tai Ping Carpets, taipingcarpets.com; **Art:** Jessice Rice, jessicarice.com; **Page 83 Chest:** Vintage from Alan Moss Ltd., allanmossny.com; **Bench:** *RMF Deco* by Richard Mishaan, homer design.com; **Art:** Reinhard, reinhardstudio.com; **Page 84 Table:** *Cipangu* by Christian

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24. **AKO Interior.** Full range of contemporary furnishings for home, office and commercial design, by world's leading manufacturers. Professional Design Lab available for special projects. Visit www.akostores.com or call 866-AKO-HOME. **FREE.**

25. **Blu Dot.** Our goal is to bring good design to as many people as possible, which means creating products that are useful, affordable and desirable. View our collection at www.bludot.com. **FREE.**

26. **Cantoni.** Cantoni: a unique source that is equal parts stylish home furnishings, creative interior design, and top shelf customer service. **FREE.**

27. **Cliff Young Ltd.** www.cliffyoungltd.com. Phone: 212-683-8808. Furniture For Modern Lifestyles. **FREE.**

DDC. DDC showroom houses the timeless and unmatched collection of furniture, lighting and accessories by leading European contemporary designers and architects. For more information visit ddcnyc.com or call 212-685-0800.

28. **Design Within Reach.** Design Within Reach is the source for fully licensed classics; past and present. See our assortment at dwr.com or call 800-944-2233 for studio locations. **FREE.**

29. **Emeco.** Since 1944 Emeco has built Navy Chairs at our Hanover PA factory. For more information about our 80% recycled aluminum furniture, visit emeco.net or call 800-366-5951. **FREE.**

30. **FLOU Canada.** The FLOU bed system proposes upholstered beds, wood beds, an exclusive collection of bed linens, mattresses, duvets, comforters and pillows. Every single element of the FLOU product line has been designed to be perfectly compatible with the others, providing versatility, optimal comfort, and timeless appeal. 888-FLOU-BED. **FREE.**

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32. **Hans J. Wegner.** Carl Hansen & Son is a leading manufacturer of Danish modern classic furniture. The association between Hans J. Wegner and Carl Hansen & Son Mobelfabrik A/S dates back to 1949. The iconic "Wishbone" chair and Wegner Collection is sought after by collectors worldwide with its inspired and timeless aesthetics. For more information, visit our website at www.carlhansen.com or at info@carlhansen.com. **FREE.**

38. **Room & Board.** Home. Sometimes a place to gather with people you love, sometimes a retreat from our busy world, home is a place that always feels welcoming. At Room & Board, we believe that your home should be your favorite place. We create unique, handcrafted furniture with American artisans who share our passion for comfortable, modern designs you will live with, and love, for years to come. Visit us at roomandboard.com or call 800-952-8455. **FREE.**

39. **Room Service.** A made-to-order furnishings store that has a mid-century slant. Also carries reproductions from designers from the 60s and 70s as well as today's hottest talents. Extensive website with quick shipping capabilities. For more information, visit roomservice-la.com. **FREE.**

40. **Thomasville®.** Introducing Darryl Carter® for Thomasville®, a versatile collection that combines the classic style of Thomasville® with a contemporary sensibility. Learn more at Thomasville.com/DarrylCarter or 800-225-0265. **FREE.**

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41. **VIOSKI.** The VIOSKI furniture collection conveys an elegant modernism that reflects designer Jeff Vioksi's background in architecture. Each piece offers, clean, well-balanced proportions and the comfort needed for today's relaxed lifestyles. The collection joins modern lines with the finest materials, rich textures and an innovative flexibility of use. www.vioski.com. **FREE.**

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47. **Kraftmaid.** With more than 125 different door styles, nearly 60 different finishes, and hundreds of storage solutions and decorative enhancements, KraftMaid turns inspiration into a kitchen that's uniquely you. Let us help you bring your inspiration to life. **FREE.**

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Liaigre, through Holly Hunt, hollyhunt.com; **Chairs:** *Infante* by Christian Liaigre, through Holly Hunt, hollyhunt.com; **Chandelier:** *Cellula* from Moss, mossonline.com; **Curtain fabric:** Bergamo, bergamofabrics.com; **Rug:** Tai Ping Carpets, taipingcarpets.com; **Page 85 Chair:** *Museum Slipper* by Nancy Corzine, nancy-corzine.com; **Settee:** *Franco Phile* by Richard Mishaan, homerdesign.com; **Cocktail table:** *Leonardo Garden Seat* by Lorin Marsh, lorin-marsh.com; **Vase:** *Oval Loops* by Dutz, through Homer, homerdesign.com; **Cabinet:** *October Buffet* by Richard Mishaan, homerdesign. com; **Page 86 Settee:** Andrée Putman for Ralph Pucci International, ralph-pucci.com; **Side table:** *Sarabe* by Christian Liaigre, through Holly Hunt, hollyhunt.com; **Coffee table:** Vintage from Lost City Arts, lostcityarts.com; **Page 87 Countertop:** Concrete Works, concreteworks.com; **Stools:** *LEM Piston* by Tomoko Azumi, through Design Within Reach, dwr.com; **Faucet:** *Tara Ultra* by Dornbracht, through AF Supply, afsupply. com; **Table:** *Minimal* by De La Espada, delaes-pada.com; **Chairs:** *Parallel* by De La Espada, delaespada.com; **Page 88 Fixtures:** Hansgrohe, hansgrohe-usa.com; **Page 89 Side table:** Lorin Marsh; **Bed:** Custom by Richard Mishaan; **Bench:** *Carelton* by Jan Showers, janshowers.com; **Rug:** Tai Ping Carpets, taipingcarpets.com; **Page 90 (top, right) Chairs, table:** *Malibu* by Janus et Cie, janusetcie.com; **Page 91 Art on wall:** Vintage from Alan Moss Ltd., alanmossny.com.

Just Add Color

Architecture: Thomas Hickey & Associates, thomashickeyassociates.com; **Design:** Sam A. Cardella, Cardella Design, 839 Inverness Drive, Racho Mirage, CA 92270, 760/324-7688, cardel ladesign.com; **Page 93 Paint:** Majolica from Ralph Lauren Paint, ralphlaurenhome.com; **Rug:** Aga John Oriental Carpets, agajohncarpets.com; **Pages 94,95 Wall covering:** Venetian plaster from Studio E, evergreene.com; **Love seat:** *Crescent Moon* by Andrée Putman for Ralph Pucci International, ralphpucci.net; **Coffee table:** Vintage from Blackman Cruz, blackmancruz .com; **Sculpture:** Colin Fisher Studios, colin fisher.com; **Gold twig floor lamp:** Robert Kuo Ltd., robertkuo.com; **Swing-arm floor lamp:** Vintage from Palm Springs Galleria, palmspringsgalleria .com; **Table skirt:** *Casino* by Bergamo, through Kneedler-Fauchere, 310/855-0402; **Sectional sofa:** Christian Liaigre, through Holly Hunt, hollyhunt.com; **Sofa upholstery (outer):** *Camelot* by Donghia, donghia.com; **Sofa upholstery (inner):** *Green With Envy* from John Hutton Textiles, johnhuttontextiles.com; **Coffee table:** Christian Liaigre, through Holly Hunt, hollyhunt.com; **Rug:** Aga John Oriental Carpets, agajohn carpets.com; **Ottomans:** J.F. Chen, jfchen.com; **Sconces:** David Weeks, through Ralph Pucci International, ralphpucci.net; **Page 96 Bench:** J.F. Chen, jfchen.com; **Wall covering:** *Parquet Pickled Oak* by Maya Romanoff, mayaromanoff.com; **Ceiling:** Metallic collection by Studio E, ever greene.com; **Rug:** Primitive, beprimitive.com; **Page 97 Rug:** Aga John Oriental Carpets, agajohn carpets.com; **Jars:** Laughing Elephant, 760/341-2700; **Armchairs:** *Merbau* by Donghia, donghia .com; **Chair upholstery:** Pressed Linen by Pollack, pollackassociates.com; **Side table:** *Essence* by Donghia, donghia.com; **Paint:** Greenhouse Ochre Yellow from Ralph Lauren Paint, ralphlauren home.com; **Wall covering:** *Looks Like Bamboo* by Donghia, donghia.com; **Page 98 Side table:** Palm Springs Galleria, palmspringsgalleria. com; **Lounges:** Brown Jordan, brownjordan.com; **Lounge upholstery:** *Barbados* from Scalamandré, scalamandre.com; **Page 99 Headboard upholstery:** Natural Linen from Donghia, donghia.com; **Armchair:** Vintage from J.F. Chen, jfchen.com; **Table lamp:** Studio One 11, studio111.com; **Curtains:** Kravet, kravet.com; **Wall covering:** Venetian plaster by Studio E, evergreene.com; **Rug:** Palm Springs Galleria, palmspringsgalleria.com.

Green Acre

Architecture: Heather Johnston and Seth Holub, PLACE Houses, 119 West Denny Way, Seattle, WA 98119, 206/281-8225, placehouses.com; **Design:** Sally Oien, The Oien Collaborative, 2211 22nd Ave. East, Seattle, WA 98112, 206/617-



Green Acre, page 100

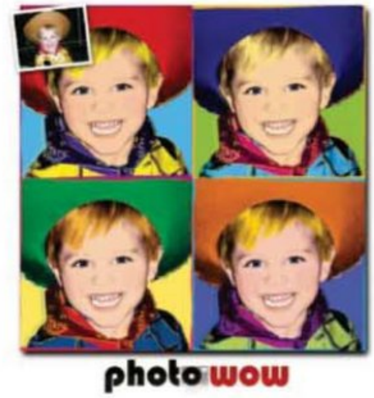


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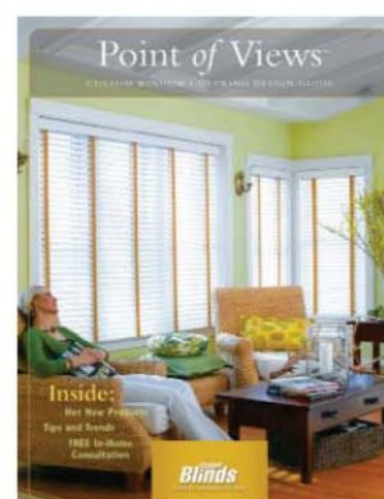


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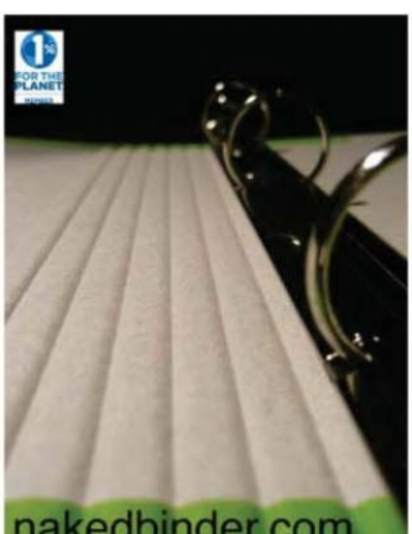
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Green by Nature

Architecture: James E. Manning Architect, 214/828-9172; **Landscape architecture:** David Rolston Landscape Architects, 214/824-6333, dallasgardens.com; **Contractor:** English Heritage Homes, 214/559-3042; **Floral design:** Botanical Art, 214/243-8584, botanicalartdesign.com; **Interior paint throughout:** Seed Pearl by Benjamin Moore, benjaminmoore.com; **Flooring throughout:** Horizon Tile, 214/741-4447; **Windows throughout:** Eagle Windows, eaglewindows.com; **Pages 108,109 Rug:** Shibui Collection from Surya, surya.com; **Chairs:** Collage Classics, collageclassics.com; **Coffee table:** West Elm, westelm.com; **Page 111 Sofa upholstery:** Henry Calvin, henrycalvin.com; **Pillows:** Gardens, gardens-dallas.com; **Coffee table, table lamp:** Vintage from Vinya, vinyadallas.com; **Chair:** *Safari* from Collage Classics, collageclassics.com; **Pillows:** IKEA, ikea.com; **Page 112 Tables:** IKEA; **Page 113 Sofa, chairs:** Big Mango Trading Co., bigmangotrading.com; **Textiles, pillows:** Pottery Barn, potterybarn.com; **Coffee table:** Gardens; **Page 114 Tile:** Dal-Tile, daltileproducts.com; **Rugs:** Shibui Collection from Surya; **Bedding:** Pottery Barn, potterybarn.com; **Throw:** SRI, srithreads.com; **Photography:** *Night Journey Series* by Susan Grant, 214/428-6858, susankaegrant.com.

Green and Simple

Architecture: Andrew Fischer Architecture, fischerarchiecture.com; **Color consultant:** Tim Caton, Color Folio Design, colorfoliodesign.com; **Siding:** Radiata Pine from Truitt and White, truittandwhite.com; **Flooring throughout:** Owens Flooring, owensflooring.com; **Door and pivot hardware throughout:** Rixson, rixson.com; **Vases throughout:** Bloomers, 2975 Washington St., San Francisco, CA 94115, 415/563-3266; **Pages 116,117 Upholstery:** Mohair from Donghia, donghia.com; **Leather chair:** Alvar Aalto from ICF, icfsource.com; **Page 119 Table:** Custom by Andrew Fischer; **Page 120 Cabinets:** Boffi, boffi.com; **Page 122 Tiles:** Bisazza, bisazza.com; **Tub:** Kaldewei, kaldewei.com.

Steeling Beauty

Page 124 Landscape design: Topher Delaney, 600 Illinois St., San Francisco, CA 94107, 415/621-9899, tdelaney.com.▣

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Turn on the Facets

Diamonds are coming out of the box, and these fresh new designs are showing they've got what it takes to make the cut.

Clockwise from top right: With 54 intricately cut facets, this emerald-colored, anodized-aluminum *Carat* **pendant** by Sander Mulder is a real gem (18"h x 26"dia, about $1,120; SanderMulder.com). Make your sink really sparkle with Marcel Wanders's mega-carat polished-chrome *Aqua Jewels* **fixtures** for Bonomi (from $780; HydrologyChicago.com). Catherine and Bruno Lefebvre's faceted *Diamond* **tub** looks great and it's sure to be a girl's best friend (84½"l x 40"w, about $18,500; AquaMass.com). The geometric texture makes jewel tones pop on the polycarbonate and steel *Ice* **chair** by Calligaris ($237; Calligaris.it). With three rings of diamonds, the Portomarínica Collection's ceramic **creamer** is as cool as ice—and it comes with a matching teapot and sugar bowl that are just as well accessorized ($260/set; ConranUSA.com). And behind it all, even the floor is getting decked out in Esti Barnes's three-dimensional, hand-sculpted *Esquire* wool **rug** ($130/sq. ft.; TopFloorRugs.com). *Produced by Katherine E. Nelson. Written by Flannery Hoard.*







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